

CATALOGUE OF \*




WADSWORTH, HOWLAND  
& CO. (INCORPORATED),  
82 and 84 WASHINGTON STREET,  
.... AND ....  
GRUNDMANN STUDIOS, CLARENDON STREET.  
BOSTON, MASS.

*Wm. H. Street*



The  
Winterthur  
Library



Digitized by the Internet Archive  
in 2010 with funding from  
Lyrasis Members and Sloan Foundation

ESTABLISHED BY SAMUEL WADSWORTH IN 1845.



145  
L57X  
R...

# ILLUSTRATED CATALOGUE

OF

## WADSWORTH, HOWLAND & Co.,

(Incorporated)

IMPORTERS AND DEALERS IN

# ARTISTS' SUPPLIES

AND

## DRAFTING MATERIALS,

82 & 84 WASHINGTON ST. AND 46 FRIEND ST.,

Branch Store, Art Students' Building, Clarendon Street,

BOSTON, MASS.

---

PRESS OF THE  
CAMBRIDGE CO-OPERATIVE SOCIETY  
744 MASSACHUSETTS AVENUE.

1895



WASHINGTON STREET STORE.

## TO OUR CUSTOMERS

---



THOUGH we have added to our factory facilities by the introduction of much new machinery during the past year, we find the demand for our own goods has likewise very largely increased. This is notably true as regards our Artist's Tube Colors in oil and moist water colors, the sales of which have assumed such large proportions as to be a most gratifying proof of their merits.

In a recent test, by unprejudiced parties, of our Artist's Oil Colors, they were pronounced superior in strength and tone to those of several other manufacturers who had sent samples to compete with them.

As this trial was made without any solicitation on our part, and the parties took the colors at random from such stock of our tubes as they then had on hand, only informing us in regard to it when they had attained the result, we feel it is an encouraging endorsement of the endeavors we have always made to produce strictly standard goods. Our Patent Stretchers, made from the best kiln-dried selected pine, are still in high favor among all artists who wish to avoid any risk of injuring their paintings by having them stretched on frames liable to warp and twist as those do that are made of half-seasoned inferior stock. A few cents saved in purchasing a cheap stretcher may result in irreparable damage to a valuable oil painting. We have had occasion, many times, to remount pictures on our own stretchers that had been originally put on some of the poor, cheap frames with which the market is flooded. All our Stretchers, Easels, Drawing Boards, and other articles in that line, are made in our Maine factory by the aid of new and improved machinery, operated by careful and experienced workmen. In Mathematical Instruments, we still continue to import the fine grades now so well known among Architects and Draftsmen, and from time to time we shall, as heretofore, introduce such improvements in their construction as experience may suggest will still farther improve their working qualities. We also carry a full line of Alteneder's well-known goods. Through our English, French, and German agents we are kept advised of any novelties appearing in the foreign markets, and shall import such as may seem to have sufficient merit to warrant their introduction here.

The success of our branch store in the Grundmann Studios, Clarendon Street, near Copley Square, has shown that its location is a great convenience to our patrons in that vicinity. Orders by telephone, Haymarket 246, will receive prompt and careful attention from our Washington Street store.

In submitting this catalogue, with its many additions of new goods, we take occasion to thank our customers for their very liberal patronage heretofore, and trust we may be favored with a continuance of the same.

WADSWORTH, HOWLAND & CO. (Incorporated).

BOSTON, 1895-96.

# MATERIALS

FOR

## OIL PAINTING.



No. 1 represents size of Triple tube, or three times that of Single.

No. 2 represents size of Double tube, or  $\frac{1}{2}$  lb. tube for Whites.

No. 3 represents size of Quadruple tube, or  $\frac{1}{4}$  lb. tube for Whites.

(Winsor & Newton's tubes correspond in size to the above.)

WADSWORTH, HOWLAND & CO.'S  
ARTISTS' TUBE OIL COLORS.

SINGLE TUBE 6 CENTS. DOUBLE TUBE 10 CENTS.

Am. Vermilion (Unfad'g)	Cool Roman Ochre	Orpiment
Antwerp Blue	Cork Black	Payne's Grey
Asphaltum	Emerald Green	Permanent Blue
Bitumen	Flake White	Purple Lake
Blue Black	Geranium Lake	Prussian Blue
Bone Brown	Gamboge	Raw Sienna
Brown Pink	Ivory Black	Raw Umber
Brown Ochre	Indian Lake	Roman Ochre
Burnt Roman Ochre	Indian Red	Sap Green
Burnt Sienna	Indigo	Scarlet Lake
Burnt Umber	Italian Pink	Silver White
Caledonian Brown	Jaune Brilliant	Sugar of Lead
Cappah Brown	King's Yellow	Terre Verte
Carmine Lake	Light Red	Transparent Golden Ochre
Cassel Earth	Lamp Black	Vandyke Brown
Cremnitz White	Magenta	Venetian Red
Chrome Green, Light	Mauve	Verdigris
Chrome Green, Medium	Megilp	Verona Brown
Chrome Green, Deep	Mummy	Yellow Lake
Chrome Yellow, Lemon	Naples Yellow, Light	Yellow Ochre
Chrome Yellow, Medium	Naples Yellow, Deep	Zinnober Green, Light
Chrome Yellow, Deep	Neutral Tint	Zinnober Green, Medium
Chrome Yellow, Orange	New Blue	Zinnober Green, Deep
Crimson Lake	Nottingham White	Zinc White
Chinese Blue	Oxford Ochre	
Cologne Earth	Olive Lake	

SINGLE TUBE 10 CENTS. DOUBLE TUBE 18 CENTS.

Alizarin Crimson	Cerulean Blue	English Vermilion
Brown Madder	Chinese Vermilion	Sepia
	Citron Yellow	

SINGLE TUBE 17 CENTS. DOUBLE TUBE 28 CENTS.

Carmine No. 2	Malachite Green	Pink Madder
Cobalt Green	Mineral Grey	Rose Madder
French Veronese Green	Orange Vermilion	Strontian Yellow
Madder Lake	Oxide of Chromium	Viridian
	Oxide of Chromium, Trans.	

SINGLE TUBE 20 CENTS. DOUBLE TUBE 35 CENTS.

Cobalt Blue	French Ultramarine Blue	Lemon Yellow, Pale
Extract of Vermilion	Indian Yellow	Scarlet Vermilion
	Lemon Yellow	

SINGLE TUBE 22 CENTS.

SINGLE TUBE 25 CENTS.

SINGLE TUBE 30 CENTS.

DOUBLE TUBE 40 CENTS.

DOUBLE TUBE 45 CENTS.

DOUBLE TUBE 50 CENTS.

Cadmium Yellow, Pale  
Cadmium Yellow, Med'm  
Cadmium Yellow, Orange

Carmine, French  
Purple Madder  
Violet Carmine

Aurora Yellow  
Aureolin  
Burnt Carmine  
Madder Carmine

DOUBLE, TRIPLE AND QUADRUPLE TUBES.

Cremnitz White. | Flake White | Silver White | Zinc White

## WINSOR &amp; NEWTON'S TUBE OIL COLORS.

## 7 CENTS PER TUBE.

Antwerp Blue	Crimson Lake	Olive Lake
Asphaltum	Emerald Green	Olive Tint
Bitumen	Flake White	Orpiment
Blue Black	Gamboge	Oxford Ochre
Black Lead	Indian Lake	Permanent Blue
Blanc d'Argent	Indian Red	Permanent White
Bone Brown	Indigo	Permanent Yellow
Brown Ochre	Italian Pink	Prussian Blue
Brown Pink	Ivory Black	Prussian Brown
Burnt Roman Ochre	Jaune Brilliant	Prussian Green
Burnt Sienna	King's Yellow	Purple Lake
Burnt Umber	Lamp-Black	Payne's Gray
Caledonian Brown	Light Red	Pyne's Megilp
Cappah Brown	Magenta	Raw Sienna
Cassel Earth	Mauve	Raw Umber
Chinese Blue	Mauve, No. 2	Roman Ochre
Chrome Lemon	Medium (Imp'd Megilp)	Sap Green
Chrome Yellow	Megilp	Scarlet Lake
Chrome Deep	Monochrome Tint, Cool, 1	Sliver White
Chrome Orange	Monochrome Tint, Cool, 2	Sky Blue
Chrome Red	Monochrome Tint, Cool, 3	Sugar of Lead
Chrome Green, 1, Light	Monochrome Tint, Warm, 1	Terra Rosa
Chrome Green, 2, Med'm	Monochrome Tint, Warm, 2	Terra Verte
Chrome Green, 3, Dark	Monochrome Tint, Warm, 3	Transparent Gold Ochre
Cinnabar Green, Light	Mummy	Vandyke Brown
Cinnabar Green, Medium	Naples Yellow	Venetian Red
Cinnabar Green, Deep	Naples Yellow, Fr.	Verdigris
Cologne Earth	New Blue	Verona Brown
Copal Megilp	Neutral Tint	Yellow Lake
Cool Roman Ochre	Nottingham White	Yellow Ochre
Cork Black	Olive Green	Zinc White
Cremnitz White		

## 15 CENTS PER TUBE.

Alizarin Crimson	French Vermilion	Rembrandt's Madder
Brown Madder	Geranium Lake	Ruben's Madder
Burnt Lake	Green Lake, Light	Sepia
Cerulean Blue	Green Lake, Deep	Vermilion
Chinese Vermilion	Indian Yellow.	Vermilion, Pale

## 24 CENTS PER TUBE.

Brilliant Ultramarine	Lemon Yellow, Pale	Oxide of Chromium, Trans-
Carmine, No. 2	Madder Lake	parent
Citron Yellow	Malachite Green	Permanent Mauve
Cobalt Blue	Malachite Green, Extra	Permanent Violet
Cobalt Green	Mars Brown	Pink Madder
Emerald Oxide of Chromium	Mars Orange	Purple Madder
Extract of Vermilion	Mars Red	Rose Madder
French Ultramarine	Mars Violet	Scarlet Madder
French Veronese Green	Mars Yellow	Scarlet Vermilion
Indian Yellow	Mineral Gray	Strontian Yellow
Leitch's Blue	Orange Vermilion	Viridian
Lemon Yellow	Oxide of Chromium	

## 34 CENTS PER TUBE.

Aureolin	Cadmium Red	Madder Carmine
Burnt Carmine	Carmine, Finest	Orient Yellow
Cadmium Yellow, Pale	Crimson Madder	Violet Carmine
Cadmium Yellow, Deep	Field's Orange Vermilion	Yellow Carmine
Cadmium Orange	Indian Purple	

## 50 CENTS PER TUBE.

Aurora Yellow	Primrose Aureolin
---------------	-------------------

## 68 CENTS PER TUBE.

Extra Madder Carmine	Extra Purple Madder	Ultramarine Ash
----------------------	---------------------	-----------------

White in double, triple and quadruple tubes.

## DUSSELDORF (GERMAN) TUBE OIL COLORS.

10 CENTS PER TUBE.

Antwerp Blue ( <i>Antwerpner Blau</i> ).	Chrome Yellow, Orange ( <i>Chromegelb, Orange</i> ).	Mummy ( <i>Mumie</i> ).
Asphaltum ( <i>Asphaltum</i> ).	Cologne Earth ( <i>Colner Erde</i> ).	Munich Lake ( <i>Munchner Lack</i> ).
Bitumen of Ottoz ( <i>Bitume von Ottoz</i> ).	Cork Black ( <i>Cork Schwarz</i> ).	Naples Yellow, Lt. ( <i>Neapel-gelb, Hell</i> ).
Blue Black ( <i>Blau Schwarz</i> ).	Cremnitz White ( <i>Cremser Weiss</i> ).	Naples Yellow, Dp. ( <i>Neapel-gelb, Dunkel</i> ).
Bone Brown ( <i>Beinschwarz</i> ).	Emerald Green ( <i>Vert Paul Veronese</i> ).	Naples Yellow, Greenish ( <i>Neapelgelb, Grunlich</i> ).
Brown Ochre ( <i>Dunkel Ocker</i> ).	Flake White ( <i>Flake Weiss</i> ).	Naples Yellow, Reddish ( <i>Neapelgelb, Rothlich</i> ).
Brown Red ( <i>Braun Roth</i> ).	Flesh Ochre ( <i>Fleisch Ocker</i> ).	New Blue ( <i>Neublau</i> ).
Burnt Brown Ochre ( <i>Gebr. Dunkler Ocker</i> ).	Gold Ochre ( <i>Gold Ocker</i> ).	Neutral Tint ( <i>Neutrallinte</i> ).
Burnt Cremnitz White ( <i>Gebr. Cremser Weiss</i> ).	Graphite ( <i>Graphit</i> ).	Permanent Blue ( <i>Perma-nent Blau</i> ).
Burnt Gold Ochre ( <i>Gebr. Gold Ocker</i> ).	Indian Red, Light ( <i>Indisch Roth, Hell</i> ).	Permanent Green, Light ( <i>Permanent Grun, Hell</i> ).
Burnt Roman Ochre ( <i>Gebr. Romischer Ocker</i> ).	Indian Red, Deep ( <i>Indisch Roth, Dunkel</i> ).	Permanent Green, Medium ( <i>Permanent Grun, Mittel</i> ).
Burnt Sienna ( <i>Gebr. Terra di Sienna</i> ).	Indigo ( <i>Indigo</i> ).	Permanent Green, Dp. ( <i>Perma-nent Grun, Dunkel</i> ).
Burnt Terra Verte ( <i>Gebr. Grune Erde</i> ).	Ivory Black ( <i>Elfenbein-schwarz</i> ).	Pompeii Red ( <i>Pompejanisch Roth</i> ).
Burnt Umber ( <i>Gebr. Umbra</i> ).	Jaune Brilliant, Lt. ( <i>Faune Brilliant, Hell</i> ).	Prussian Blue ( <i>Preussisch Blau</i> ).
Burnt Yellow Ochre ( <i>Gebr. Lichter Ocker</i> ).	Jaune Brilliant, Dp. ( <i>Faune Brilliant, Dunkel</i> ).	Prussian Brown ( <i>Preussisch Braun</i> ).
Caledonian Brown ( <i>Caledonisch Braun</i> ).	King's Yellow, 1 ( <i>Konigs-gelb, No. 1</i> ).	Raw Sienna ( <i>Terra di Sienna</i> ).
Cappah Brown ( <i>Cappau Braun</i> ).	King's Yellow, 2 ( <i>Konigs-gelb, No. 2</i> ).	Raw Umber ( <i>Umbra</i> ).
Caput Mortuum, Lt. ( <i>Caput Mortuum, Hell</i> ).	King's Yellow, 3 ( <i>Konigs-gelb, No. 3</i> ).	Roman Brown ( <i>Romischer Braun</i> ).
Caput Mortuum, Dk ( <i>Caput Mortuum Dunkel</i> ).	King's Yellow, 4 ( <i>Konigs-gelb, No. 4</i> ).	Roman Ochre ( <i>Romischer Ocker</i> ).
Cassel Earth ( <i>Cassler Braun</i> ).	Lamp - Black ( <i>Lampen Schwarz</i> ).	Satinober ( <i>Satinober</i> ).
Chrome Red, Lt. ( <i>Chromeroth, Hell</i> ).	Light Red ( <i>Hell Englisch Roth</i> ).	Silver White ( <i>Silber Weiss</i> ).
Chrome Red, Dp. ( <i>Chromeroth, Dunkel</i> ).	Magenta ( <i>Magenta</i> ).	Terra Pozzuoli ( <i>Terra Pozzuoli</i> ).
Chrome Yellow, Light ( <i>Chromegelb, Hell</i> ).	Mangan Brown ( <i>Mangan Braun</i> ).	Terra Verte ( <i>Grune Erde</i> ).
Chrome Yellow, Deep ( <i>Chromegelb, Dunkel</i> ).	Massicot ( <i>Massicot</i> ).	Turkey Red ( <i>Turkisch Roth</i> ).
Chrome Yellow, Medium ( <i>Chromegelb, Mittel</i> ).	Mauve ( <i>Anilin Viole</i> ).	Vandyke Brown ( <i>Van Dyk Braun</i> ).
	Mineral Blue ( <i>Mineral Blau</i> ).	Venetian Red ( <i>Venetianisch Roth</i> ).
	Middle Ochre ( <i>Mittel Ocker</i> ).	Verdigris ( <i>Grunspan</i> ).
	Morellen Salt ( <i>Morellen Salz</i> ).	

## DUSSELDORF (GERMAN) TUBE OIL COLORS.—Continued.

## 10 CENTS PER TUBE.

Vine Black ( <i>Reben Schwarz</i> ).	Yellow Ochre, Half-burnt ( <i>Halbgebr. Lichter Ocker</i> ).	Zinnober Green, Lt. ( <i>Hellgruner Zinnober</i> ).
Yellow Ochre, Lt., No. 1 ( <i>Lichter Ocker, No. 1</i> ).	Zinc White ( <i>Zink Weiss</i> ).	Zinnober Green, Yellow ( <i>Gelbgruner Zinnober</i> ).
Yellow Ochre, Deep, No. 2 ( <i>Lichter Ocker, No. 2</i> ).	Zinc Yellow ( <i>Zinkgelb</i> ).	Zinnober Green, Deep ( <i>Dunkelgruner Zinnober</i> ).
	Zinnober Green, Pale ( <i>Blassgruner Zinnober</i> ).	

Cremser Weiss and Flake Weiss in double and quadruple tubes.

## 25 CENTS PER TUBE.

Brussler Brown ( <i>Brussler Braun</i> ).	Cobalt Blue, No. 2, Light ( <i>Kobalt Blau, No. 2, Hell</i> ).	Ultramarine Blue, Light ( <i>Heller Ultramarin</i> ).
Cobalt Blue, No. 1, Med. ( <i>Kobalt Blau, No. 1, Mittel</i> ).	Japan Yellow ( <i>Japanisch Gelb</i> ).	Ultramarine Yellow, Lemon ( <i>Gelber Ultramarin</i> ).
	Sepia ( <i>Sepia</i> ).	Vienna Red ( <i>Wiener Roth</i> ).

## 30 CENTS PER TUBE.

Carmine Vermilion ( <i>Carmine Zinnober, Hell</i> ).	Green Lake, Dp. ( <i>Gruner Lack, Dunkel</i> ).	Mars Orange ( <i>Mars Orange</i> ).
Celestial Blue ( <i>Colin Blau</i> ).	Madder Brown ( <i>Madder Braun</i> ).	Mars Yellow ( <i>Mars Gelb</i> ).
Chinese Vermilion ( <i>Chinesischer Zinnober</i> ).	Madder Lake, No. 1, Light ( <i>Krapplack, No. 1, Hell Rosa</i> ).	Olive Green ( <i>Vert Olive</i> ).
Cobalt Blue, No. 0, Deep ( <i>Kobalt Blau, No. 0, Dunkel</i> ).	Madder Lake, No. 2, Rose ( <i>Krapplack, No. 2, Rosa</i> ).	Patent Vermilion, ( <i>Patent Zinnober, Dunkel</i> ).
Cobalt Green, Light ( <i>Kobalt Grun, Hell</i> ).	Madder Lake 3, Dp. Rose ( <i>Krapplack, No. 3, Dunkel Rosa</i> ).	Sap Green ( <i>Saft Grun</i> ).
Cobalt Green, Deep ( <i>Kobalt Grun Dunkel</i> ).	Madder Lake, No. 4, Pink ( <i>Krapplack, No. 4, Hell Rose Doree</i> ).	Scarlet Vermilion ( <i>Scharlach Zinnober</i> ).
Crimson Lake, Genuine ( <i>Crimson Lack, Echt</i> ).	Madder Lake, No. 5, Med. ( <i>Krapplack, No. 5, Mittel Purpur</i> ).	Strontian Yellow ( <i>Strontian Gelb</i> ).
Geranium Lake ( <i>Geranium Lack</i> ).		Yellow Lake, Light ( <i>Gelber Lack, Hell</i> ).
Green Lake, Lt. ( <i>Gruner Lack, Hell</i> ).		Yellow Lake, Deep ( <i>Gelber Lack, Dunkel</i> ).

## 40 CENTS PER TUBE.

Cadmium, No. 1, Citron ( <i>Cadmium, No. 1, Citrongelb</i> ).	Cadmium, No. 4, Deep ( <i>Cadmium, Dunkel</i> ).	Madder Lake, No. 6 Dp. ( <i>Krapplack, No. 6, Dunkel</i> ).
Cadmium, No. 2, Lt. ( <i>Cadmium, Hell</i> ).	Cadmium, No. 5, Orange ( <i>Cadmium, Orange</i> ).	Vandyke Red ( <i>Van Dyk Roth</i> ).
Cadmium, No. 3, Medium ( <i>Cadmium, Mittel</i> ).	Indian Yellow ( <i>Indisch Gelb</i> ).	Turquoise Blue ( <i>Turkis-Blau</i> ).

## 50 CENTS PER TUBE.

Aureolin ( <i>Aureolin</i> ).	Madder Lake, No. 6, Deep ( <i>Krapplack, No. 6, Dp</i> ).	Madder Carmine ( <i>Krapp Carmin. Carmin de Garance</i> ).
Carmine ( <i>Carmin</i> ).	Madder Lake, No. 7, Purple ( <i>Krapplack, No. 7, Purpur</i> ).	Violet Carmine ( <i>Violetter Carmin</i> ).
Carmine Burnt ( <i>Gebrannter Carmin</i> ).		
Emerald Green ( <i>Vert Emeraude</i> ).	Madder Lake, Burnt, ( <i>Geb- rannter Krapplack</i> ).	

## EDOUARD'S FRENCH TUBE OIL COLORS.

15 CENTS PER TUBE.

Bitumen ( <i>Bitumen</i> ).	Jaune Mineral ( <i>Mineral Yellow</i> ).	Terra Verte ( <i>Terra Verte</i> ).
Bleu Mineral ( <i>Min'l Blue</i> ).	Jaune de Naples ( <i>Naples Yellow</i> ).	Terra Verte Brulee ( <i>Burnt Terra Verte</i> ).
Bleu de Berlin ( <i>Berlin Blue</i> ).	Jaune de Naples Vert ( <i>Green Naples Yellow</i> ).	Terra Ombre ( <i>Raw Umber</i> ).
Brun Rouge ( <i>Red Brown</i> ).	Noir d'Ivoire ( <i>Ivory Black</i> ).	Terra Ombre Brulee ( <i>Burnt Umber</i> ).
Brun Vandyke ( <i>Vandyke Brown</i> ).	Noir de Peche ( <i>Peach Black</i> ).	Terra de Sienna ( <i>Raw Sienna</i> ).
Jaune Brilliant ( <i>Brilliant Yellow</i> ).	Ocre Jaune ( <i>Yellow Ochre</i> ).	Terra de Sienna Brulee ( <i>Burnt Sienna</i> ).
Jaune Brilliant de Roma ( <i>Roman Brilliant Yellow</i> ).	Ocre de Rue ( <i>Rue Ochre</i> ).	Vert Paul Veronese ( <i>Paul Veronese Green</i> ).
Jaune de Chrome Clair ( <i>Light Chrome Yellow</i> ).	Ocre d'Or ( <i>Golden Ochre</i> ).	

18 CENTS PER TUBE.

Blanc d' Argent (*Silver White*)

20 CENTS PER TUBE.

Rouge Indien (*Indian Red*)

25 CENTS PER TUBE.

Brun de Fer ( <i>Iron Brown</i> ).	Momie ( <i>Mummy</i> ).
Laque Robert ( <i>Robert's Lake</i> ).	

35 CENTS PER TUBE.

Brun de Florence ( <i>Florence Brown</i> ).	Vermilion ( <i>Vermilion</i> ).
---	---------------------------------

40 CENTS PER TUBE.

Jaune d'Antimonie ( <i>Antimony Yellow</i> ).	Laque Brun Jaune ( <i>Yellow Brown Mad-der Lake</i> ).
---	--

45 CENTS PER TUBE.

Laque Garance Rose Doree (*Yellow Rose Madder Lake*).

50 CENTS PER TUBE.

Cobalt ( <i>Cobalt</i> ).	Laque Garance, No. 1 ( <i>No. 1 Madder Lake</i> ).
Cobalt Celeste ( <i>Celestial Cobalt</i> ).	Outremer, No. 1 ( <i>No. 1 Ultramarine</i> ).
Jaune Indien ( <i>Indian Yellow</i> ).	Vert Emeraude ( <i>Emerald Green</i> ).
Jaune Pinart ( <i>Pinart Yellow</i> ).	

55 CENTS PER TUBE.

Laque Garance Pourpre ( <i>Purple Mad-der Lake</i> ).	Outremer Extra Fin ( <i>Extra Fine Ultra-marine</i> ).
	Vert Cobalt ( <i>Cobalt Green</i> ).

80 CENTS PER TUBE.

Jaune Cadmium (*Cadmium Yellow*).

\$1.00 PER TUBE.

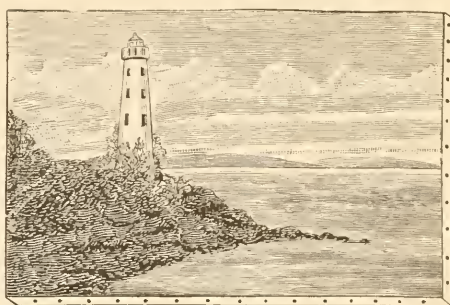
Cendre Outremer Lapis (*Ultramarine Ash*)

## BREIDBACH'S OIL COLORS.

	Per Tube.
Breidbach's Carmine Paste, in small tubes, $\frac{1}{2}$ x 2 inches . . . . .	\$ .25
Breidbach's Carmine Paste, in large tubes, 1 x 4 inches . . . . .	.75
Breidbach's Carmilion, in small tubes, $\frac{1}{2}$ x 2 inches . . . . .	.25
Breidbach's Carmilion, in large tubes, 1 x 4 inches . . . . .	.40
Breidbach's Rose Tint, in small tubes, $\frac{1}{2}$ x 2 inches . . . . .	.25
Breidbach's Jacqueminot Rose, in small tubes, $\frac{1}{2}$ x 2 inches . . . . .	.25
Breidbach's Rose Carthage, in small tubes, $\frac{1}{2}$ x 2 inches . . . . .	.25

## ROBERSON'S MEDIUM.

Large tubes, each . . . . .	\$ .40
Small tubes, " . . . . .	.25



WADSWORTH, HOWLAND & CO.'S

## BEST PREPARED CANVAS ON FRAMES.

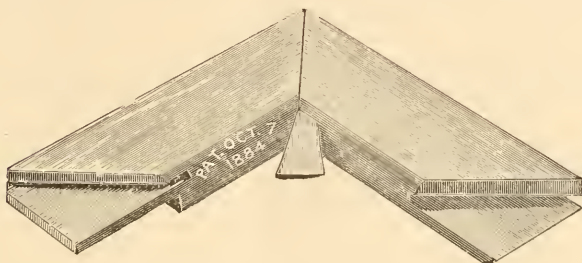
Roman or Smooth	Twilled.	Roman or Smooth.	Twilled.	Roman or Smooth.	Twilled.
6 x 8 in. \$ 0.32	\$ 0.40	12 x 14 in. \$ 0.50	\$ 0.63	18 x 48 in. \$ 2.25	\$ 2.50
6 x 9 " .32	.40	12 x 15 " .54	.68	18 x 50 " 2.35	2.60
6 x 10 " .32	.40	12 x 16 " .54	.68	18 x 60 " 2.50	2.75
6 x 12 " .32	.40	12 x 17 " .58	.72	20 x 24 " 1.05	1.30
6 x 18 " .45	.55	12 x 18 " .58	.80	20 x 27 " 1.08	1.30
7 x 9 " .32	.40	12 x 20 " .63	.80	20 x 30 " 1.16	1.45
7 x 10 " .32	.40	12 x 24 " .76	.95	22 x 27 " 1.12	1.50
7 x 11 " .32	.40	12 x 30 " .90	1.10	22 x 30 " 1.20	1.55
7 x 12 " .32	.40	14 x 16 " .63	.80	22 x 36 " 1.55	1.70
8 x 10 " .32	.40	14 x 17 " .63	.85	24 x 30 " 1.25	1.65
8 x 12 " .32	.40	14 x 18 " .68	.85	24 x 34 " 1.40	1.80
8 x 16 " .45	.54	14 x 20 " .68	.90	24 x 36 " 1.60	2.00
8 x 18 " .50	.60	14 x 22 " .68	.90	25 x 30 " 1.25	1.70
8 x 20 " .58	.68	14 x 24 " .80	1.00	26 x 36 " 1.70	2.05
9 x 11 " .32	.40	14 x 40 " 1.55	1.70	26 x 42 " 2.00	2.50
9 x 12 " .32	.40	14 x 60 " 2.30	2.50	27 x 34 " 1.50	2.00
9 x 13 " .36	.45	15 x 18 " .68	.85	28 x 48 " 2.45	3.25
9 x 14 " .38	.50	15 x 27 " .95	1.10	29 x 36 " 1.80	2.25
9 x 15 " .45	.54	16 x 20 " .76	1.00	30 x 40 " 2.45	2.85
9 x 17 " .50	.68	16 x 22 " .76	1.00	30 x 42 " 2.45	2.95
9 x 20 " .58	.72	16 x 24 " .85	1.05	30 x 44 " 2.50	3.15
10 x 12 " .38	.50	16 x 42 " 2.00	2.20	30 x 50 " 2.90	3.60
10 x 14 " .40	.54	16 x 50 " 2.20	2.45	34 x 42 " 2.50	3.15
10 x 15 " .45	.54	16 x 60 " 2.35	2.60	34 x 44 " 2.65	3.30
10 x 16 " .45	.54	17 x 21 " .85	1.05	34 x 60 " 3.60	4.50
10 x 18 " .54	.68	17 x 25 " .95	1.10	36 x 42 " 2.50	3.30
10 x 20 " .63	.75	18 x 22 " .95	1.10	36 x 50 " 3.15	3.80
10 x 22 " .65	.80	18 x 24 " .95	1.10	36 x 60 " 3.80	4.70
10 x 24 " .72	.85	18 x 26 " .95	1.20	40 x 50 " 3.40	4.30
11 x 15 " .50	.63	18 x 30 " 1.00	1.25	40 x 54 " 3.60	4.50

Special and irregular sizes, French style, Roman, Twilled and Single Prime stretched to order. Single Prime at same price as smooth.

Canvas on thin stretchers furnished at short notice.

We are also prepared to furnish ordinary sketching canvas in any desired size at 25 per cent. less than above rates.

## WADSWORTH, HOWLAND & CO.'S PATENT STRETCHERS FOR CANVAS.



We would call the attention of customers to the great superiority of these goods over any others in the market, on account of the pieces being interchangeable. Thus, any length of *one series* can be put with any other of the *same series*, and insure a perfect joint at the corners. Any one having occasion to make up odd sized stretchers can readily appreciate the advantage this gives them over the old method in saving of time and labor. Only one key is required at each corner in our stretcher instead of two, as is necessary in the old style.

By locating our machinery for making these stretchers in our factory in Maine, we have been able to secure an abundant supply of lumber of the best quality, and we would invite attention to the superiority of our goods in this respect, all stock used being kiln-dried.

6 x 8 in., each,	\$ .15	12 x 14 in., each	.18	18 x 48 in., each	\$ .60
6 x 9 "	.15	12 x 15 "	.18	18 x 50 "	.60
6 x 10 "	.15	12 x 16 "	.18	18 x 60 "	.65
6 x 12 "	.15	12 x 17 "	.18	20 x 24 "	.22
6 x 18 "	.16	12 x 18 "	.18	20 x 27 "	.22
7 x 9 "	.16	12 x 20 "	.20	20 x 30 "	.22
7 x 10 "	.16	12 x 24 "	.20	22 x 27 "	.22
7 x 11 "	.16	12 x 30 "	.22	22 x 30 "	.22
7 x 12 "	.16	14 x 16 "	.18	22 x 36 "	.30
8 x 10 "	.16	14 x 17 "	.20	24 x 30 "	.30
8 x 12 "	.16	14 x 18 "	.20	24 x 34 "	.30
8 x 16 "	.18	14 x 20 "	.20	24 x 36 "	.30
8 x 18 "	.18	14 x 22 "	.20	25 x 30 "	.30
8 x 20 "	.18	14 x 24 "	.20	26 x 36 "	.35
9 x 11 "	.16	14 x 40 "	.45	26 x 42 "	.50
9 x 12 "	.16	14 x 60 "	.55	27 x 34 "	.40
9 x 13 "	.16	15 x 18 "	.20	28 x 48 "	.55
9 x 14 "	.16	15 x 27 "	.22	29 x 36 "	.38
9 x 15 "	.16	16 x 20 "	.20	30 x 40 "	.50
9 x 17 "	.18	16 x 22 "	.20	30 x 42 "	.55
9 x 20 "	.20	16 x 24 "	.20	30 x 44 "	.55
10 x 12 "	.18	16 x 42 "	.50	30 x 50 "	.60
10 x 14 "	.18	16 x 50 "	.55	34 x 42 "	.60
10 x 15 "	.18	16 x 60 "	.60	34 x 44 "	.65
10 x 16 "	.18	17 x 21 "	.20	34 x 60 "	.75
10 x 18 "	.18	17 x 25 "	.20	36 x 42 "	.60
10 x 20 "	.18	18 x 22 "	.20	36 x 50 "	.65
10 x 22 "	.20	18 x 24 "	.20	36 x 60 "	.70
10 x 24 "	.20	18 x 26 "	.22	40 x 50 "	.75
11 x 15 "	.18	18 x 30 "	.22	40 x 54 "	.80

All of above stretchers in sizes over 36 in. are made of stock of 3 in. width; under 36 in. of 1¾ in. width.

WADSWORTH, HOWLAND & CO.'S  
PREPARED CANVAS FOR OIL PAINTING.

IN SIX YARD ROLLS.

All of our canvas measures about two inches more in width than marked in list, which allows for stretching.

FIRST QUALITY SMOOTH, OR SINGLE PRIME LINEN.

[illegible]

ROMAN LINEN.

[illegible]

TWILLED LINEN.

[illegible]

PREPARED SKETCHING CANVAS.

## TWILLED SKETCHING.

36 inches wide, per yard	. . . . .	.75
--------------------------	-----------	-----

## SMOOTH SKETCHING.

[illegible]

ACADEMY CANVAS.

36 inches wide, smooth surface, per yard	.	.	.	.	.	.	1.00
--	---	---	---	---	---	---	------

## WINSOR &amp; NEWTON'S

## PREPARED CANVAS ON FRAMES.

Smooth, Single Prime or Roman.		Twilled.	Smooth Single Prime or Roman.		Twilled.
6 x 8 inches,	\$ .35	.45	14 x 22 inches,	\$ .75	\$1.00
6 x 9 "	.35	.45	14 x 24 "	.85	1.10
6 x 10 "	.35	.45	15 x 18 "	.75	.95
6 x 12 "	.35	.45	15 x 27 "	1.05	1.20
7 x 9 "	.35	.45	16 x 20 "	.85	1.10
7 x 10 "	.35	.45	16 x 22 "	.85	1.10
7 x 11 "	.35	.45	16 x 24 "	.95	1.15
7 x 12 "	.35	.45	17 x 21 "	.95	1.15
8 x 10 "	.35	.45	17 x 25 "	1.05	1.25
8 x 12 "	.35	.45	18 x 24 "	1.05	1.25
8 x 16 "	.50	.60	18 x 26 "	1.05	1.35
8 x 18 "	.55	.65	18 x 30 "	1.10	1.40
8 x 20 "	.65	.75	20 x 24 "	1.15	1.45
9 x 11 "	.35	.45	20 x 27 "	1.20	1.45
9 x 12 "	.35	.45	20 x 30 "	1.30	1.60
9 x 13 "	.40	.50	22 x 27 "	1.25	1.65
9 x 14 "	.42	.55	22 x 30 "	1.35	1.70
9 x 15 "	.50	.60	24 x 30 "	1.40	1.85
9 x 17 "	.55	.75	24 x 34 "	1.55	2.00
9 x 20 "	.65	.80	24 x 36 "	1.80	2.25
10 x 12 "	.40	.55	25 x 30 "	1.40	1.90
10 x 14 "	.45	.60	26 x 36 "	1.90	2.30
10 x 15 "	.50	.60	26 x 42 "	2.20	2.75
10 x 16 "	.50	.60	27 x 34 "	1.65	2.20
10 x 18 "	.60	.75	28 x 48 "	2.75	3.60
10 x 20 "	.70	.85	29 x 36 "	2.00	2.50
10 x 24 "	.80	.95	30 x 40 "	2.70	3.15
11 x 15 "	.55	.70	30 x 42 "	2.75	3.25
12 x 14 "	.55	.70	30 x 44 "	2.85	3.50
12 x 15 "	.60	.75	30 x 50 "	3.10	4.00
12 x 16 "	.60	.75	34 x 42 "	2.80	3.50
12 x 17 "	.65	.80	34 x 44 "	2.95	3.65
12 x 18 "	.65	.90	34 x 60 "	4.00	5.00
12 x 20 "	.70	.90	36 x 42 "	2.80	3.65
12 x 24 "	.85	1.05	36 x 50 "	3.50	4.25
14 x 16 "	.70	.90	36 x 60 "	4.20	5.25
14 x 17 "	.70	.95	40 x 50 "	3.80	4.75
14 x 18 "	.75	.95	40 x 54 "	3.90	5.00
14 x 20 "	.75	1.00			

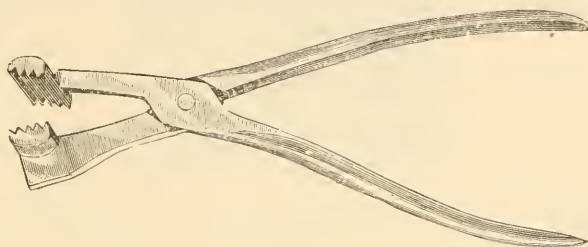
Special and irregular sizes made and stretched to order.

## FRENCH CANVAS ON FRAMES.

Any size stretched to order at short notice. Fine, Extra Fine, or Fine Twilled, 50 per cent.; Best Ordinary, 10 per cent. higher than for W. & N's Smooth.

[illegible]

## CANVAS PLIERS FOR STRETCHING CANVAS.



Small . . . . .	each \$1.50
Medium . . . . .	" 1.75
Large . . . . .	" 2.00

## RUSSELL'S CANVAS BOARDS.

A substitute for Millboards, consisting of a canvas surface over a stiff pasteboard backing, thereby forming a very desirable material for sketches and finished paintings.

4 x 6 inches, . . . . .	each, \$ .08	10 x 20 inches, . . . . .	each \$ .35
4 x 8 " . . . . .	" .10	12 x 14 " . . . . .	" .30
6 x 8 " . . . . .	" .12	12 x 16 " . . . . .	" .32
6 x 10 " . . . . .	" .15	12 x 18 " . . . . .	" .38
6 x 12 " . . . . .	" .18	12 x 20 " . . . . .	" .40
7 x 9 " . . . . .	" .15	12 x 22 " . . . . .	" .40
7 x 11 " . . . . .	" .18	12 x 24 " . . . . .	" .45
8 x 10 " . . . . .	" .20	14 x 16 " . . . . .	" .38
8 x 12 " . . . . .	" .20	14 x 18 " . . . . .	" .40
8 x 14 " . . . . .	" .22	14 x 20 " . . . . .	" .45
8 x 16 " . . . . .	" .25	14 x 22 " . . . . .	" .50
9 x 11 " . . . . .	" .22	14 x 24 " . . . . .	" .50
9 x 12 " . . . . .	" .25	14 x 26 " . . . . .	" .55
9 x 13 " . . . . .	" .25	14 x 28 " . . . . .	" .65
9 x 15 " . . . . .	" .28	16 x 20 " . . . . .	" .50
9 x 18 " . . . . .	" .30	16 x 22 " . . . . .	" .55
10 x 12 " . . . . .	" .25	16 x 24 " . . . . .	" .60
10 x 14 " . . . . .	" .28	16 x 26 " . . . . .	" .70
10 x 16 " . . . . .	" .30	18 x 22 " . . . . .	" .65
10 x 18 " . . . . .	" .32	18 x 24 " . . . . .	" .70

## WINSOR &amp; NEWTON'S OIL SKETCHING PAPER.

Prepared in four different surfaces, to imitate the texture of Plain, Single Primed, Roman and Twilled Canvas.

Per sheet, 22 x 30 inches, . . . . .	\$ .25
" extra stout, 22 x 30 " . . . . .	.35

## WADSWORTH, HOWLAND &amp; CO.'S OIL SKETCHING PAPER.

## THICK.

Smooth, 22 x 30 inches, . . . . .	per sheet \$ .20
With grain, 22 x 30 " . . . . .	" .20



## WADSWORTH, HOWLAND & CO.'S ACADEMY BOARDS.

22 x 27 inches, smooth, each,	\$ .60	22 x 27 inches, rough, each,	\$ .60
20 x 25 " " "	.50	20 x 25 " " "	.50
18 x 24 " " "	.22	18 x 24 " " "	.22
12 x 18 " " "	.13	12 x 18 " " "	.13
9 x 12 " " "	.07	9 x 12 " " "	.07
6 x 9 " " "	.05	6 x 9 " " "	.05

## WADSWORTH, HOWLAND & CO.'S MILLBOARDS.

6 x 8 inches . . each,	\$ .20	10 x 18 inches . . each,	\$ .45
6 x 12 " . . "	.23	12 x 14 " . . "	.45
8 x 10 " . . "	.23	12 x 16 " . . "	.55
8 x 14 " . . "	.30	12 x 18 " . . "	.60
9 x 12 " . . "	.30	12 x 20 " . . "	.65
9 x 16 " . . "	.35	14 x 20 " . . "	.80
10 x 12 " . . "	.35	14 x 24 " . . "	.85
10 x 14 " . . "	.40	16 x 20 " . . "	1.00

## EBONIZED PAPER PANELS.

### BLACK, POLISHED OR DULL SURFACES.

5 x 10 inches . . each,	\$ .45	6 x 16 inches . . each,	\$ .80
5 x 12 " . . "	.55	8 x 16 " . . "	1.00
6 x 12 " . . "	.65	9 x 18 " . . "	1.10
7 x 15 " . . "	.80	10 x 20 " . . "	1.20

## WADSWORTH, HOWLAND & CO.'S WOOD PANELS FOR OIL PAINTING.

### CHERRY OR WHITEWOOD.

4 x 6 inches . \$ .15	7 x 10 inches . \$ .25	9 x 13 inches . \$ .35
4 x 8 " . .15	7 x 14 " . .30	10 x 14 " . .45
5 x 10 " . .20	8 x 11 " . .30	12 x 16 " . .60
6 x 12 " . .20	9 x 12 " . .35	12 x 18 " . .75

## CANVAS FACED, FANCY EDGED PANELS FOR OIL PAINTING.

4 x 6 inches	.	.	each,	\$ .25	7 x 14 inches	.	.	each,	\$ .50
5 x 7 "	.	.	"	.25	8 x 10 "	.	.	"	.45
5 x 10 "	.	.	"	.30	8 x 12 "	.	.	"	.50
6 x 8 "	.	.	"	.30	10 x 14 "	.	.	"	.55
6 x 12 "	.	.	"	.45					

## WOODEN PLATES AND PLACQUES.

### THREE-PLY.

6 $\frac{1}{2}$ inch White Holly	Plates and Placques	.	.	.	.	.	.	.	\$ .12
8 $\frac{1}{4}$ " " "	"	"	.	.	.	.	.	.	.15
9 $\frac{1}{4}$ " " "	"	"	.	.	.	.	.	.	.18
12 " " "	"	"	4 ply	.	.	.	.	.	.40
6 $\frac{1}{2}$ " Bird's eye Maple	"	.	.	.	.	.	.	.	.12
8 $\frac{1}{4}$ " " "	"	.	.	.	.	.	.	.	.15
9 $\frac{1}{2}$ " " "	"	.	.	.	.	.	.	.	.18

## PLATE GLASS PANELS.

### WITH BEVELLED EDGES, GROUND SURFACE.

4 x 8 inches	.	.	each	\$ .35	8 x 8 inches	.	.	each	\$ .60
6 x 6 "	.	.	"	.35	6 x 12 "	.	.	"	.60
5 x 10 "	.	.	"	.50	10 x 12 "	.	.	"	1.00

### WITH FANCY CUT EDGES, GROUND SURFACE.

4 x 8 inches,	.	.	each	\$ .40	6 x 12 inches	.	.	each	\$ .70
5 x 10 "	.	.	"	.55	10 x 12 "	.	.	"	1.15
8 x 8 "	.	.	"	.70					

## PLATE GLASS SCREENS.

### BEVELLED EDGES, WITH HOLES FOR RIBBON.

5 x 10 inches, three panels in set	.	.	.	.	.	.	per set	\$ 1.80
6 x 12 " " " "	.	.	.	.	.	.	"	2.25
7 x 14 " " " "	.	.	.	.	.	.	"	2.70

## PLATE GLASS PHOTO. HOLDERS.

### WITH BEVELLED EDGES

All the latest designs for cards and cabinets.

## WADSWORTH, HOWLAND & CO.'S GILT BEVEL EDGE PANELS.

LINEN CLOTH FINISH, MAPLE BACK.

2 $\frac{1}{4}$ x 4 $\frac{1}{2}$ inches	.	.	.	.	.	.	.	.	.	.	.	.	\$ .04
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ "	.	.	.	.	.	.	.	.	.	.	.	.	.07
6 x 6 "	.	.	.	.	.	.	.	.	.	.	.	.	.10
4 x 8 "	.	.	.	.	.	.	.	.	.	.	.	.	.08

## THIN PORCELAIN PANELS.

PLAIN.

3 x 5 inches	.	.	.	.	\$ .08	5 x 8 inches	.	.	.	.	\$ .23
3 x 8 "	.	.	.	.	.10	6 x 8 "	.	.	.	.	.24
4 x 4 "	.	.	.	.	.09	8 x 8 "	.	.	.	.	.30
4 x 6 "	.	.	.	.	.13	5 x 10 "	.	.	.	.	.28
4 x 8 "	.	.	.	.	.17	8 x 10 "	.	.	.	.	.37
6 x 6 "	.	.	.	.	.17	8 x 12 "	.	.	.	.	.42
5 x 7 "	.	.	.	.	.20	10 x 12 "	.	.	.	.	.50

WITH BEVELLED EDGES.

3 x 5 inches	.	.	.	.	\$ .25	4 x 8 inches	.	.	.	.	\$ .40
3 x 8 "	.	.	.	.	.35	5 x 8 "	.	.	.	.	.50
4 x 8 "	.	.	.	.	.25	5 x 10 "	.	.	.	.	.60
4 x 6 "	.	.	.	.	.35	8 x 8 "	.	.	.	.	.80



## METAL PLACQUES.

BURNISHED BRASS.

3 inch	.	.	.	.	.	\$ .10	8 inch	.	.	.	.	.	\$ .30
3 $\frac{1}{2}$ "	.	.	.	.	.	.12	10 "	.	.	.	.	.	.35
4 "	.	.	.	.	.	.15	12 "	.	.	.	.	.	.45
6 "	.	.	.	.	.	.20	14 "	.	.	.	.	.	.70
7 "	.	.	.	.	.	.25	16 "	.	.	.	.	.	.95

## ALUMINUM PLACQUES.

WILL NOT TARNISH.

PLAIN.				CRIMPED EDGE.			
6 inch, each . . . .		\$ .30		6 inch, each . . . .		\$ .33	
8 " " . . . .		.47		8 " " . . . .		.50	
10 " " . . . .		.80		10 " " . . . .		.85	

## ALUMINUM PANELS.

Plain, $3\frac{1}{2} \times 4\frac{1}{2}$ , each . . . .		\$ .16
" $3\frac{1}{2} \times 6$ , " . . . .		.25
" $4 \times 8$ , " . . . .		.32
With Ornamental Bands and Support, $5 \times 9$ . . . .		.60
Fans . . . .		.80
Photograph Frames, cabinet size . . . .		.75
Bevelled Mirror in Frame . . . .		1.75

## THICK PORCELAIN PLACQUES.

## ROUND.



5 inch . . . .	\$ .20
6 " . . . .	.25
7 " . . . .	.30
8 " . . . .	.35
9 " . . . .	.40
10 " . . . .	.45
11 " . . . .	.55
12 " . . . .	.65
14 " . . . .	.90
16 " . . . .	1.25

## OCTAGON.



6 inch . . . .	\$ .30
8 " . . . .	.45
10 " . . . .	.60
12 " . . . .	.80

## SHELL.



No. 1.

6 inch . . . .	\$ .35
8 " . . . .	.45
10 " . . . .	.60
12 " . . . .	.75



No. 3.

6 inch . . . .	\$ .40
8 " . . . .	.50
10 " . . . .	.65
12 " . . . .	.80



## PAPER PLACQUES.

6 inch, round . . . . .	\$ .15	18 inch, round . . . . .	\$ .85
7 " " . . . . .	.20	20 " " . . . . .	1.25
8 $\frac{1}{2}$ " " . . . . .	.25	22 " " . . . . .	1.50
10 " " . . . . .	.30	24 " " . . . . .	1.75
12 " " . . . . .	.40	11 " oval . . . . .	.45
14 " " . . . . .	.50	13 " " . . . . .	.55
16 " " . . . . .	.60	15 " " . . . . .	.65

## EBONIZED PAPER PLACQUES.

6 inch, round . . . . .	\$ .30	14 inch, round . . . . .	\$ .85
7 " " . . . . .	.35	16 " " . . . . .	1.15
8 $\frac{1}{2}$ " " . . . . .	.40	11 " oval . . . . .	.55
10 " " . . . . .	.50	13 " " . . . . .	.80
12 " " . . . . .	.70	15 " " . . . . .	1.00

## PLACQUE HANGERS.

## FINE GILT.

No. 1, to hold a 5 to 7 inch Plaque . . . . .	\$ .20
2, " 7 to 10 " " . . . . .	.25
3, " 8 to 12 " " . . . . .	.30
4, " 11 to 15 " " . . . . .	.35
5, " 12 to 18 " " . . . . .	.45

## FRENCH PLATE-GLASS MIRRORS.

WITH BEVELLED EDGES, IN WOODEN FRAMES, FOR  
DECORATING.

6 X 6,	$\frac{3}{4}$ inch bevel,	$4\frac{1}{2}$ inch pine frame,	the glass set square	.	.	.	\$1.50
8 X 8,	$\frac{3}{4}$ "	$4\frac{1}{2}$ "	" "	"	"	.	2.00
10 X 10,	$\frac{3}{4}$ "	$4\frac{1}{2}$ "	" "	"	"	.	2.50
12 X 12,	$\frac{3}{4}$ "	$4\frac{1}{2}$ "	" "	"	"	.	3.50
14 X 14,	$\frac{3}{4}$ "	$5\frac{1}{2}$ "	" "	"	"	.	4.50
16 X 16,	1 "	$5\frac{1}{2}$ "	" "	"	"	.	6.00
18 X 18,	1 "	$5\frac{1}{2}$ "	" "	"	"	.	7.75
20 X 20,	1 "	$5\frac{1}{2}$ "	" "	"	"	.	9.00

Frames of different woods, any size and width, made to order.

## TAMBOURINES.

Sheep-skin head	.	.	.	6 inch	.	.	.	.	.	\$ .20
" "	.	.	.	8 "	.	.	.	.	.	.45
" "	.	.	.	10 "	.	.	.	.	.	.50
" "	.	.	.	12 "	.	.	.	.	.	.55
Calf-skin head	.	.	.	6 "	.	.	.	.	.	.35
" "	.	.	.	8 "	.	.	.	.	.	.55
" "	.	.	.	10 "	.	.	.	.	.	.65
" "	.	.	.	12 "	.	.	.	.	.	.80

## MANIKINS, OR LAY FIGURES.

6 inch, Hard Wood	.	.	\$1.50	18 inch, Pine Wood	.	.	\$4.00
9 " "	.	.	2.00	24 " "	.	.	6.00
12 " Pine Wood	.	.	2.00				

## CELLULOID IN SHEETS.

Assorted Colors	Plain.	Opaque.	Trans- parent.
Small	.	\$ .75	\$1.00
Large	.	1.25	1.75
Silk Finish.			
Small	.	\$1.00	\$1.25
Large	.	1.75	2.20

We are unable to list all the articles for decoration which we carry in stock; we are constantly adding novelties of all kinds, and shall endeavor to keep our stock complete in every way.

## SHERWOOD PICTURE EASELS.

## GOLD PLATED WIRE.

No. o, each	-	-	\$ .12
1, "	-	-	.13
2, "	-	-	.17
3, "	-	-	.21
4, "	-	-	.33
5, "	-	-	.42

## WHITE LUSTRAL WIRE.

No. o, each	-	-	\$ .06
1, "	-	-	.07
2, "	-	-	.09
3, "	-	-	.12
4, "	-	-	.15
5, "	-	-	.21



## SHERWOOD SCROLL PLACQUE EASELS.

## GOLD PLATED WIRE.

No. o, each	-	-	-	-	-	\$ .35
1, "	-	-	-	-	-	.42
2, "	-	-	-	-	-	.50
3, "	-	-	-	-	-	.60
4, "	-	-	-	-	-	.70

## WHITE LUSTRAL WIRE.

No. o, each	-	-	-	-	-	\$ .17
1, "	-	-	-	-	-	.21
2, "	-	-	-	-	-	.25
3, "	-	-	-	-	-	.30
4, "	-	-	-	-	-	.35



## PLACQUE OR CARD EASELS.

## FINE GILT.

No. 1, each	-	-	-	-	-	\$ .13
2, "	-	-	-	-	-	.15
3, "	-	-	-	-	-	.20
4, "	-	-	-	-	-	.25
5, "	-	-	-	-	-	.30
6, "	-	-	-	-	-	.35

Other varieties of fancy easels constantly in stock.



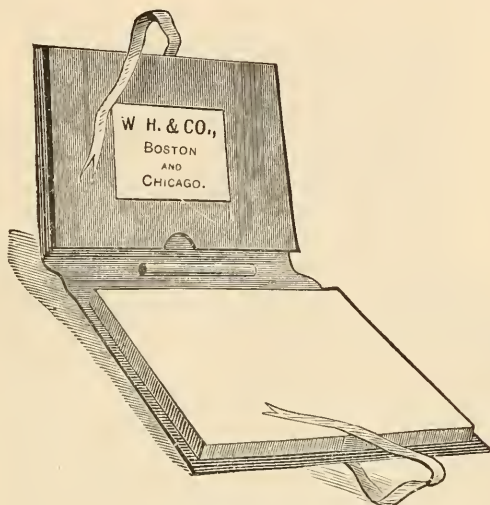
## BANNER RODS.—RUSTIC.

## 3-16 INCH DIAMETER.

6 inches between the rings,	each \$ .15	12 inches between the rings,	each \$ .30
8 " " "	.20	15 " " "	.35
10 " " "	.25	18 " " "	.40

All rods complete with chain and rings.

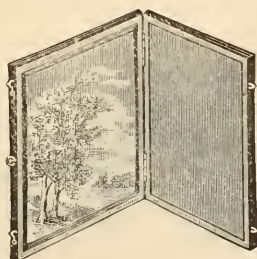
## BLOCKS FOR SKETCHING IN OIL.



HALF BOUND.

Made on the principle of Solid Sketch Blocks. Composed of a number of sheets of prepared Oil Sketching Paper, forming a solid block of paper. Each block contains twenty-four surfaces of paper.

							Blocks only.	Half bound.
5 X 7 inches	-	-	-	-	-	each,	\$ .50	\$1 50
7 X 10 "	-	-	-	-	-	"	.90	2.50
10 X 14 "	-	-	-	-	-	"	1.60	3.50

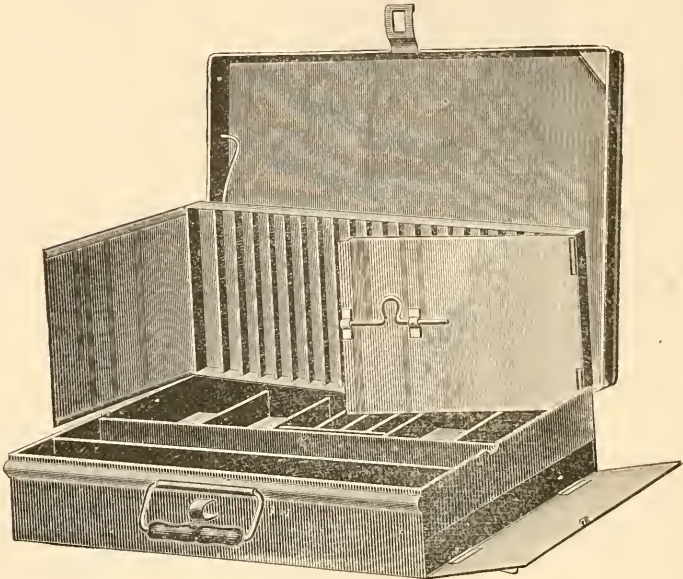


## CLAUDE LORRAINE GLASSES,

Or Black Convex Mirrors for reflecting, in true perspective, Landscapes, Clouds, Sunsets, etc.

No. 1.	4 x 5 inches, in Morocco case,	-	-	-	-	-	-	-	\$ 4.50
2.	5 x 6 "	"	"	-	-	-	-	-	5.75
3.	5 x 7 "	"	"	-	-	-	-	-	6.75
4.	6 x 7 "	"	"	-	-	-	-	-	8.00
5.	6 x 8 "	"	"	-	-	-	-	-	9.00
6.	7 x 8½ "	"	"	-	-	-	-	-	10.00
7.	7 x 9 "	"	"	-	-	-	-	-	11.00

WADSWORTH, HOWLAND & CO.'S  
JAPANNED TIN BOXES FOR OIL COLORS.

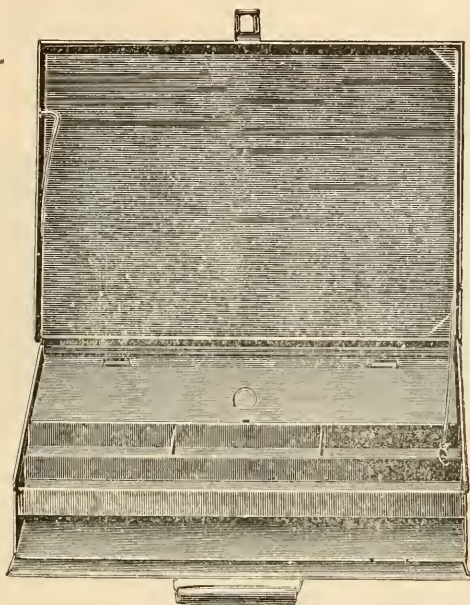


No. 1.

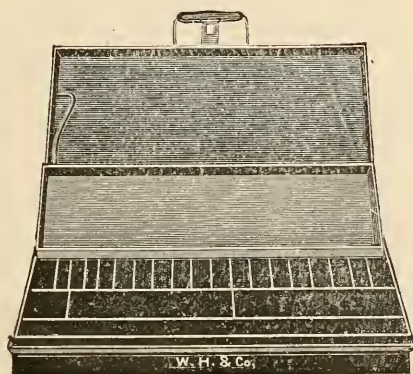
14 x 10 x 3 $\frac{1}{4}$  inches, inside measure, with hinged side and space with slides underneath to receive wet sketches, and tray with flaps covering space for oil bottles, etc. A very complete box . . . . . each, \$4.00



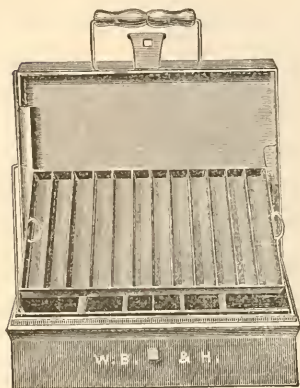
No. 2, . . . . . each, \$2.25  
No. 3, same style as No. 2, . . . . . " 1.50



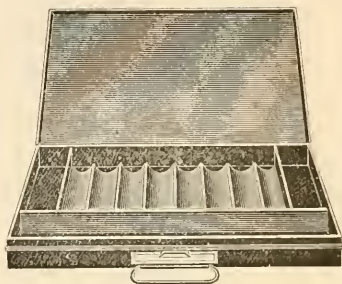
No. 4. Japanned Tin Sketch Box, arranged for Palette, Colors, Brushes, Oils, etc.  
 lid with spring securely covering tubes; bottom compartment for sketches; size,  
 10 x 14 - - - - - \$1.90



No. 8. Japanned Tin Sketch Box, arranged for Palette, Colors, Brushes, Oils, etc.,  
 size 9 x 13 - - - - - \$1.50



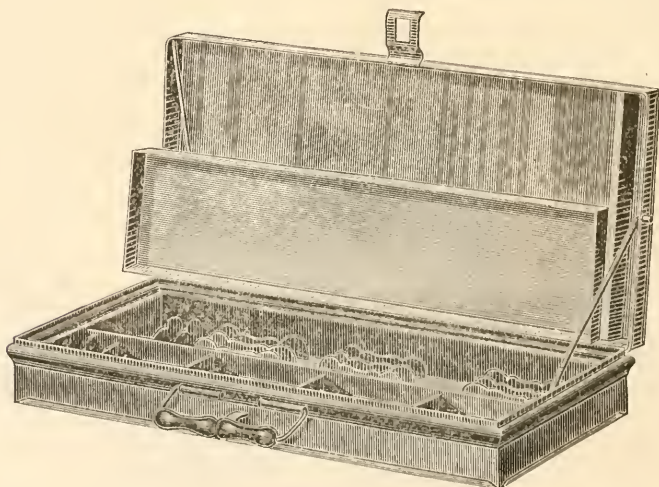
No. 10.



No. 12.

No. 10. Japanned Tin Sketch Box, arranged for Colors, Brushes, Oils, etc., size  
 7 x 9 - - - - - \$1 75

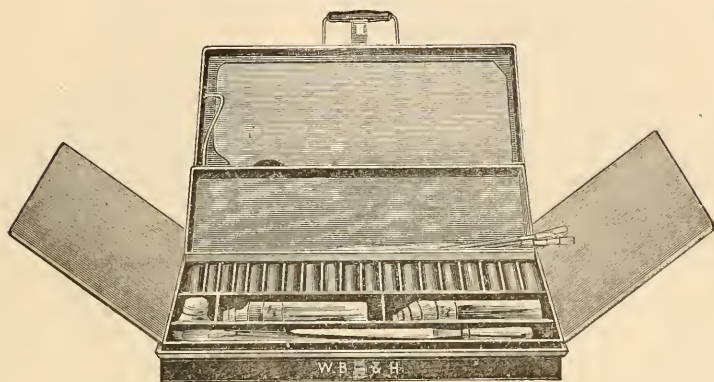
No. 12. Japanned Tin Sketch Box, arranged for Colors, Brushes, Oils, etc., size,  
 5½ x 9¼ - - - - - \$1 00



No. 14. 12½ x 5½ x 2 inches, inside measure, with Tray - - - - - \$1.50

## FITTED JAPANNED TIN OIL SKETCHING BOXES.

No. 2.



No. 2 Box, fitted with 20 Wadsworth, Howland & Co.'s colors, viz.: Flake White (double), Chrome Yellow, Naples Yellow, Yellow Ochre, Raw Sienna, Italian Pink, Orange Chrome, Light Red, Burnt Sienna, Vermilion, Megilp, Crimson Lake, Permanent, Blue, Prussian Blue, Ivory Black, Bitumen, Vandyke Brown, Raw Umber, Terra Verte, Emerald Green, one bottle each Pale Drying Oil and Picture Mastic Varnish, one each Nos. 2, 6, and 9 Red Sable Brushes, one each Nos. 1, 4, 6, 8, 12 and 16 Flat Bristle Brushes, one No. 5 Badger Blender,  $3\frac{1}{2}$  inch Palette Knife, 5-inch Crayon Holder, Charcoal, Chalk, Palette Cup and Palette - - - - - \$7.00

No. 8 Box, fitted as above - - - - - \$6.50

No. 3 Box, fitted with 12 Wadsworth, Howland & Co.'s colors, Palette, Palette Knife, Spts. of Turpentine, Pale Drying Oil, two Bristle Brushes, one each Nos. 4 and 10 Russian Sable Brushes, No. 4 Badger Blender, Palette Cup, Academy Board and Chalk - - - - - \$4.00

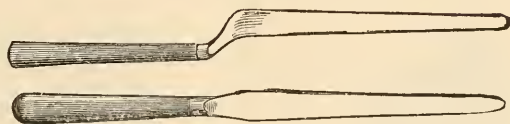
No. 1 Box, fitted with 23 Wadsworth, Howland & Co.'s colors, viz.: Flake White (double), Chrome Yellow, Naples Yellow, Yellow Ochre, Raw Sienna, Italian Pink, Orange Chrome, Light Red, Burnt Sienna, Vermilion, Megilp, Prussian Blue, Ivory Black, Bitumen, Vandyke Brown, Raw Umber, Terra Verte, Emerald Green, Carmine, Rose Madder, Cobalt Blue, Permanent Blue, Crimson Lake, one bottle each Pale Drying Oil, Spts. of Turpentine and Genuine Mastic Varnish, one each Nos. 2, 6 and 9 Red Sable Brushes, Nos. 1, 4, 6, 8 and 12 Flat Bristle Brushes, No. 6 Badger Blender,  $3\frac{1}{2}$ -inch Palette Knife, 5-inch Crayon Holder, Palette Cup, Palette, Charcoal and Chalk - - - - - \$10.00

Beginner's Box of Polished Wood, containing Colors, Oils, Palette Knife, Brushes, etc. - - - - - \$1.75

NOTE—Any of our boxes fitted complete with Tube Colors, to order, including full assortment of Brushes, Oil, Palette, Palette Knife, etc. In ordering, mention whether the assortment of colors is wanted for Land-cape, Marine or Flower Painting.



## PALETTE KNIVES.



			3 in.	3½ in.	4 in.	4½ in.	5 in.	5½ in.	6 in.
Cocoa	Handles	- - each,	.25	.25	.30	.33	.35	.38	.42
"	Trowel	"	.40	.45	.50	.55	.60		

## FRENCH PALETTE KNIVES.

Very flexible, and suitable for applying color.

No.	1 A,	4 inches,	True Trowel Form	-	-	-	-	-	-	\$1.25
	2 B,	5 "	Straight Blade, Round Point	-	-	-	-	-	-	1.00
	2,	3 "	True Trowel Form	-	-	-	-	-	-	1.00
	3,	5 "	Trowel, Curved Centre, Round Point	-	-	-	-	-	-	1.00
	5,	3½ "	Trowel, Small Tapered Point	-	-	-	-	-	-	1.00
	6,	4 "	Straight Blade, Irregular Side, and Small, Very Flexible Point	-	-	-	-	-	-	1.00
	8,	3½ "	Straight Blade, Spear Shape	-	-	-	-	-	-	1.00
	9,	3½ "	Trowel, Tapered Point	-	-	-	-	-	-	1.00
	10,	3½ "	Straight Trowel, Round Point	-	-	-	-	-	-	1.00

## POCKET PALETTE KNIVES.

Pearl Handle	-	-	-	-	\$1.25	Ivory Handle	-	-	-	-	\$ .75
Shell Handle	-	-	-	-	1.25	Bone Handle	-	-	-	-	.00

## IVORY PALETTE KNIVES.

No.	1	-	-	-	-	\$ .22	No.	3	-	-	-	-	-	\$ .60
	2	-	-	-	-	.45								

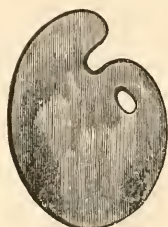
## HORN PALETTE KNIVES.

Large	-	-	-	-	-	\$ .30	Small	-	-	-	-	-	\$ .25
-------	---	---	---	---	---	--------	-------	---	---	---	---	---	--------

## GILDERS' KNIVES.

Single	-	-	-	-	-	50	Double	-	-	-	-	-	.60
--------	---	---	---	---	---	----	--------	---	---	---	---	---	-----

## PALETTES, OVAL OR SQUARE.



	Oiled Mahogany.	Polished Mahogany.	Oiled Walnut.	Polished Walnut.	Polished B. Eye Maple.
9 inch,	\$ .30	\$ .60	\$ .30	\$ .60	\$ .65
10 "	.35	.70	.35	.70	.75
11 "	.38	.80	.38	.80	.85
12 "	.40	.90	.40	.90	.95
13 "	.40	1.00	.40	1.00	1.05
14 "	.45	1.10	.45	1.10	1.15
15 "	.50	1.20	.50	1.20	1.20
18 "	.90	1.40	1.00	1.40	1.50

The above Palettes are made especially for us, and we invite the attention of customers to their finish, and its great superiority over all others in the market.

Ordinary Mahogany Palettes, such as many dealers are offering at reduced prices, can be furnished at the following rates: —

9 inch	. . \$ .20	12 inch	. . \$ .25	15 inch	. . \$ .35
10 "	. . .20	13 "	. . .30	18 "	. . .70
11 "	. . .25	14 "	. . .30		

In addition to above we also keep in stock various kinds of Fancy Wood Palettes, or are prepared to make them to order, at short notice, of any wood customers may prefer.

## FOLDING PALETTES.



When Folded.	Open.	Oiled Mahogany	Polished Mahogany.
5½ x 9	9 x 11	\$ .80	\$1.25
5¾ x 12	11½ x 12	1.00	1.50

Special sizes to order.

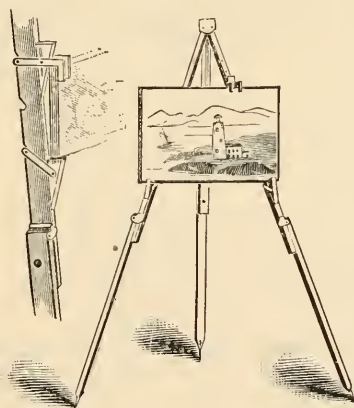
## MAHL STICKS.

White Wood, 30 to 40 inches long	.	.	.	.	.	.	.	.	\$ .20
Stained and Varnished, 30 to 40 inches long	.	.	.	.	.	.	.	.	.30
“ “ 4 Jointed, and Brass Ferules	.	.	.	.	.	.	.	.	.65
White Wood 4 “ “	.	.	.	.	.	.	.	.	.50
Bamboo . . . . .	.	.	.	.	.	.	.	.	.30

## THE ABBOTT GRAVES

## FOLDING SKETCHING EASEL.

PATENTED OCTOBER 13, 1891.



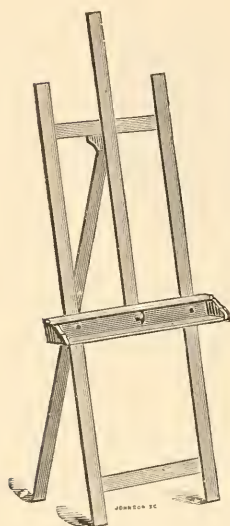
## POINTS OF SUPERIORITY.

All parts are joined together, there being no separate shelf, pins, etc., to become lost or broken.

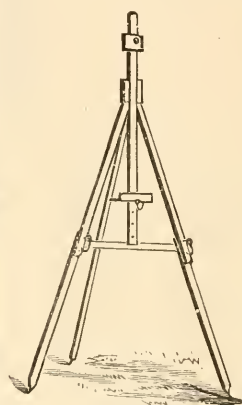
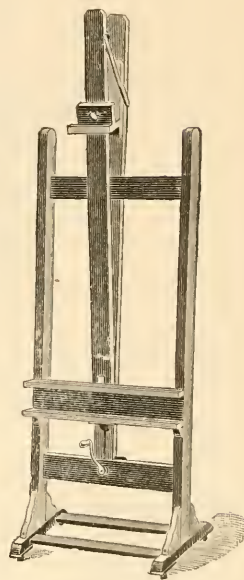
By means of a simple device, which is always on the easel, it holds firmly in place and equally as well a thin academy board, sketch block, or an ordinary canvas.

It is only 28 inches long when folded and can be easily packed for travelling.

It weighs only 1½ lbs. . . . . Price, \$1.25

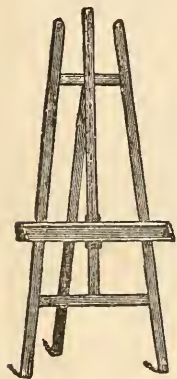


No. 1.

No. 2.  
(OPEN).No. 2.  
(CLOSED).

No. 9.

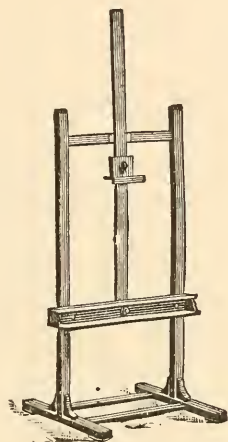
Black Walnut, with shelf for brushes and colors, (see cut No. 1)	\$ 4.75
Black Walnut Table Easel	2.75
French Folding Sketching Easel, very light and compact, (see cut No. 2)	2.50
French Folding Sketching Easel, style cut No. 2, in Walnut or Cherry	3.00
French Folding Sketching Easels, brass mountings	4.00
Cherry Upright Easel, (see cut No. 5)	6.50
Oak Upright Easel, with sliding shelf and adjustments for inclining, size 26 x 71 inches, (style cut No. 9.)	25.00
Oak Upright Easel, with sliding shelf and adjustments for inclining, size 24 x 66 inches, (see cut No. 9.)	22.00
Oak Upright Easel, with sliding shelf, size 20 x 56 inches	12.00
Pine Easel, ordinary, 3 pieces to fold, (like cut No. 4)	.75
Pine Rack Easel, [style cut No. 3]	2.25
Black Walnut Oiled Rack Easel, [style cut No. 3]	4.00
Pine Easel, three pieces to fold, [style cut No. 4]	1.30
Pine Easel, three pieces to fold, [style cut No. 4] <i>ordinary</i>	.75
Oak Easel, three pieces to fold, [style cut No. 4]	2.00
Black Walnut Easel, three pieces to fold, [style cut No. 4]	2.50



No. 3.



No. 4.



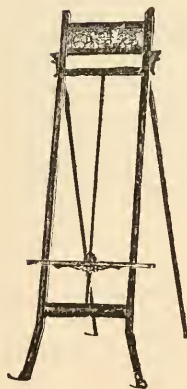
No. 5.

Sketching Easel, hard wood and jointed legs, size folded  $6 \times 4\frac{1}{2} \times 31$  inches long [style cut No. 7] . . . . .

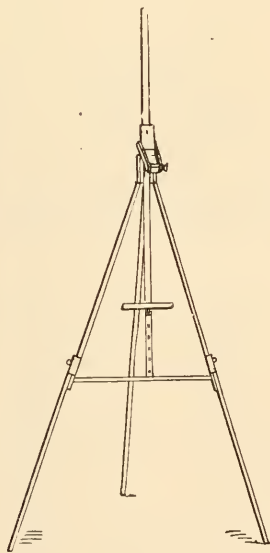
\$3.50

Parlor Easel, in either Ebony or Cherry,  $17 \times 72$  inches, with bronze panel at top [see cut No. 6] . . . . .

4.00



No. 6.



No. 7.



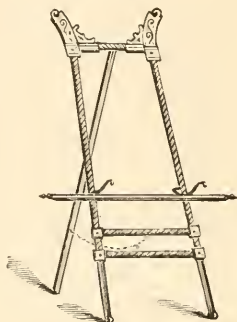
No. 8, OPEN.

Sketching Seat and Easel combined; when closed, occupies a space  $27 \times 14$  inches; weight  $6\frac{1}{2}$  pounds; made of hard wood [see cut No. 8] . . . . .

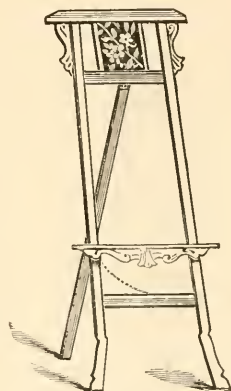
\$4.00



No. 192.



No. 278.



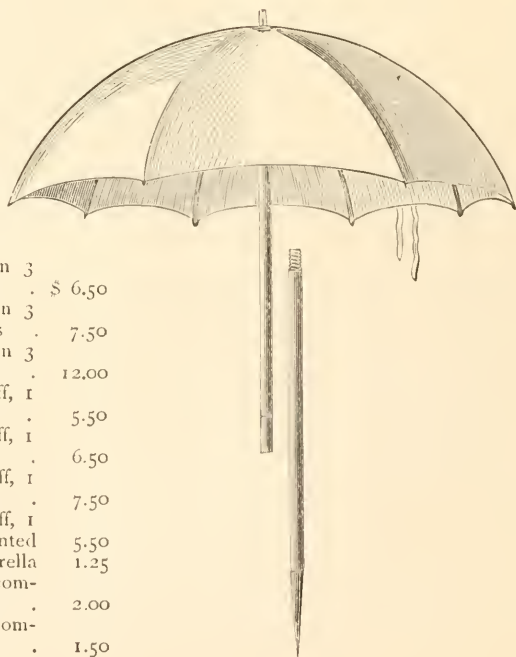
No. 226.

Parlor Easel, No. 192—Bamboo, 43 inches high . . . . .	\$1.50
Parlor Easel, No. 278—67 inches high, rope pattern, Oak, Ebony or Cherry finish . . . . .	5.00
Parlor Easel, No. 226—73 inches high, Ebony, Oak or Cherry finish, bronze panel in top . . . . .	4.00
Parlor Easel, No. 218—60 inches high, Ebony, Oak or Cherry finish . . . . .	3.00

## SKETCHING UMBRELLAS

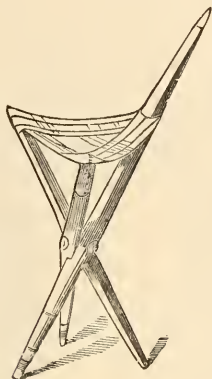
AND

## STAFFS

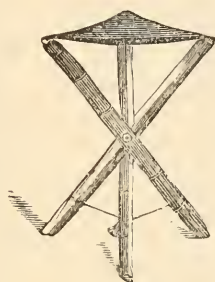


French Umbrella, with staff in 3 parts and 2 joints, 28 inches . . . . .	\$ 6.50
French Umbrella, with staff in 3 parts and 2 joints, 30 inches . . . . .	7.50
French Umbrella, with staff in 3 parts and 2 joints, 36 inches . . . . .	12.00
American Umbrella plain staff, 1 joint, 31 inches, (see cut) . . . . .	5.50
American Umbrella, plain staff, 1 joint, 33 inches, (see cut) . . . . .	6.50
American Umbrella, plain staff, 1 joint, 37 inches, (see cut) . . . . .	7.50
American Umbrella, plain staff, 1 joint, 31 inches, nickel mounted . . . . .	5.50
Staff for holding common Umbrella . . . . .	1.25
Staff, screw-joint, for holding common Umbrella . . . . .	2.00
Staff, slip-joint, for holding common Umbrella . . . . .	1.50

## SKETCHING SEATS.



Club Seat, 1st quality . . .	\$2.00
“ “ 2d “ . . .	1.75
Cane seat . . .	2.00
Club seat, American, extra . . .	1.00



Sketching Seat with back . . .	\$ .35
“ “ without back . . .	.50
“ “ folding metallic frame . . .	1.00

OILS,  
VARNISHES, ETC.

## OILS.

TWO OZ. GLASS BOTTLES.

W. H. & Co.'s Pale Drying Oil . . . . .	\$ .20
“ “ Strong Drying Oil . . . . .	.20
“ “ El Medio, a new medium for oil colors . . . . .	.30
“ “ Purified Linseed Oil . . . . .	.15
“ “ French Nut Oil . . . . .	.20
“ “ French Poppy Oil . . . . .	.20
“ “ Fat Oil . . . . .	.25
“ “ Spirits of Turpentine, Rectified . . . . .	.15
Winsor & Newton's Nut Oil . . . . .	.25
“ “ Poppy Oil . . . . .	.25
“ “ Linseed Oil . . . . .	.20
“ “ Strong Drying Oil . . . . .	.25
“ “ Pale Drying Oil . . . . .	.25

For Oils for China Painting, see page 50.



## VARNISHES AND SICCATIF.

W. H. & Co.'s Genuine Mastic Varnish, 2 oz. Bottles	. . . . .	\$ .50
“ “ Picture Mastic Varnish “	. . . . .	.35
“ “ Picture Copal Varnish “	. . . . .	.25
“ “ Picture Varnish “	. . . . .	.25
“ “ Retouching Varnish “	. . . . .	.25
“ “ White Damar Varnish “	. . . . .	.25
French Picture Varnish (Duroziez), Superfine Quality (2 oz. Bottles)	. . . . .	1.00
Silk Mixture . . . . .	. . . . .	.20
French Retouching Varnish for oil colors, 1 oz., Square Bottles	. . . . .	.30
French Aquarelle Varnish for water colors, 1 oz. “ “	. . . . .	.30
Spirit Amber Varnish (for Violins, ½ oz.)	. . . . .	.25
Oil Amber Varnish (for Violins, 2 oz.)	. . . . .	.50
White Lac Varnish . . . . .	. . . . .	.20
White Damar Varnish . . . . .	. . . . .	.20
Roberson's Medium large . . . . .	. . . . .	.40
“ “ small . . . . .	. . . . .	.25
Siccatif de Harlem . . . . .	. . . . .	.50
Siccatif de Courtrai . . . . .	. . . . .	.25
W & N's Strong Mastic Varnish, 2 oz. Bottles . . . . .	. . . . .	.90
“ Picture Mastic Varnish “	. . . . .	.75
“ Picture Copal Varnish “	. . . . .	.40
“ Crystal Varnish, “	. . . . .	.35
“ White Spirit Varnish “	. . . . .	.40
“ Brown Spirit Varnish “	. . . . .	.40
“ Amber Varnish “	. . . . .	.60
“ Pale Amber Varnish “	. . . . .	.75
Vibert's Retouching Varnish, 1 oz. Bottles . . . . .	. . . . .	.50

## MATERIALS FOR WATER COLOR PAINTING.



WHOLE PAN.



HALF PAN.

## WADSWORTH, HOWLAND &amp; CO.'S MOIST WATER COLORS.

## IN WHOLE AND HALF PANS.

WHOLE PANS 20 CENTS, HALF PANS 10 CENTS.

Antwerp Blue.	Emerald Green.	New Blue.
Bistre.	Flake White.	Olive Green.
Blue Black.	Gamboge.	Payne's Grey.
Blue Verditer.	Gold.	Prussian Blue.
Brown Ochre.	Hooker's Green—No. 1.	Prussian Green.
Brown Pink.	Hooker's Green—No. 2.	Raw Umber.
Burnt Sienna.	Indian Red.	Raw Sienna.
Burnt Umber.	Indigo.	Roman Ochre.
Charcoal Grey.	Italian Pink.	Sap Green.
Chinese White.	Ivory Black.	Silver.
Chrome—Light.	King's Yellow.	Terra Verte.
Chrome Yellow.	Lamp Black.	Vandyke Brown.
Chrome—Deep.	Light Red.	Venetian Red.
Chrome Orange.	Magenta.	Vermilion.
Cologne Earth.	Mauve.	Yellow Lake.
Dragon's Blood.	Naples Yellow.	Yellow Ochre.
	Neutral Tint.	

WHOLE PANS 40 CENTS, HALF PANS 20 CENTS.

Brown Madder.	Mars Yellow.	Scarlet Vermilion.
Cerulean Blue.	Neutral Orange.	Sepia.
Crimson Lake.	Orange Vermilion.	Roman Sepia.
Indian Lake.	Purple Lake.	Warm Sepia.
Indian Yellow.	Scarlet Lake.	

WHOLE PANS 50 CENTS, HALF PANS 25 CENTS.

Cadmium—Pale.	French Ultramarine.	Mars Orange.
Cadmium Yellow.	Green Oxide Chromium.	Pure Scarlet.
Cadmium Orange.	Intense Blue.	Veronese Green.
Cobalt.	Lemon Yellow.	Violet Carmine.

WHOLE PANS 80 CENTS, HALF PANS 40 CENTS.

Aureolin.	Ex. Madder Carmine.	Purple Madder.
Burnt Carmine.	Gallstone.	Rose Madder.
Carmine.	Pink Madder.	

WHOLE PANS 1.20 CENTS, HALF PANS 60 CENTS.

Smalt.

Ultramarine Ash.

## WATER COLORS IN BOTTLES.

These Water Colors for their brilliancy and working qualities are not surpassed by any other make, and have besides the recommendation of lowness of price. They are especially adapted for large sketches and for paintings on silk.

## 30 CENTS PER BOTTLE.

Antwerp Blue.	Gamboge.	Prussian Blue.
Asphalt.	Gold Ochre.	Permanent Blue.
Bone Brown.	Gold Yellow.	Raw Sienna.
Brown Ochre.	Green Lake, Light.	Raw Umber.
Brown Pink.	Green Lake, Deep.	Roman Ochre.
Burnt Gold Ochre.	Hooker's Green, No. 1.	Sap Green.
Burnt Umber.	Hooker's Green, No. 2.	Sepia.
Burnt Sienna.	Indian Red.	Sepia, Warm.
Burnt Terre Verte.	Ivory Black.	Terre Verte.
Brilliant Yellow, Light.	Indigo.	Ultramarine Yellow.
Brilliant Yellow, Deep.	Japan Yellow.	Vandyke Brown.
Cassel Earth.	Lamp Black.	Venetian Red.
Charcoal Gray.	Light Red.	Vermilion, Light.
Cologne Earth.	Mauve.	Vermilion, Chinese.
Chrome Green.	Mineral Blue.	Yellow Lake, Light.
Caput Mortum.	Naples Yellow.	Yellow Lake, Deep.
Chrome Yellow, Light.	Naples Yellow, Reddish.	Yellow Ochre, No. 1.
Chrome Yellow, Medium.	Neutral Tint, No. 1.	Yellow Ochre, No. 2.
Chrome Yellow, Deep.	Neutral Tint, No. 2.	Yellow Ultramarine
Chrome Yellow, Orange.	New Blue.	(Lemon Yellow).
Chinese White, Permanent.	Olive Green.	Zinc White.
Cremnitz White.	Payne's Grey.	Zinnober Green, Deep.
Dragon's Blood.	Permanent Green, Light.	Zinnober Green, Light.
Emerald Green.	Permanent Green, Medium.	Zinnober Green, Yellow.
Flake White.	Permanent Green, Deep.	

## 45 CENTS PER BOTTLE.

Crimson Lake.	Mars Orange.	Scarlet Lake.
Mars Yellow.	Rose Geranium.	Scarlet Vermilion.

## 65 CENTS PER BOTTLE.

Brown Madder.	Celestial Blue.	Madder Lake.
Cadmium, Citron.	Cobalt Blue.	Pink Madder.
Cadmium, Light.	Emerande Green.	Rose Madder.
Cadmium, Orange.	Indian Yellow.	Ultramarine Blue.

## 75 CENTS PER BOTTLE.

Aureolin.	Oxide Chromium.	Ox. Chromium, Green Blue
Carmine.	(Blue Green).	Violet Carmine.

# WINSOR & NEWTON'S MOIST WATER COLORS, IN WHOLE OR HALF PANS.



WHOLE PAN.



HALF PAN.

## WHOLE PANS 25 CENTS, HALF PANS 13 CENTS.

Antwerp Blue.	Gamboge.	Orange Chrome.
Bistre.	Hooker's Green, No. 1.	Payne's Gray.
Blue Black.	Hooker's Green, No. 2.	Prussian Blue.
Brown Ochre.	Indigo.	Prussian Green.
Brown Pink.	Indian Red.	Raw Sienna.
Burnt Sienna.	Italian Pink.	Raw Umber.
Burnt Umber.	Ivory Black.	Roman Ochre.
Charcoal Gray.	Lamp Black.	Sap Green.
Chinese White.	Light Red.	Terra Verte.
Chrome Lemon.	Mauve.	Vandyke Brown.
Chrome Yellow.	Naples Yellow.	Venetian Red.
Cologne Earth.	Neutral Tint.	Vermilion.
Deep Chrome.	New Blue.	Yellow Lake.
Emerald Green.	Olive Green.	Yellow Ochre.

## WHOLE PANS 45 CENTS, HALF PANS 23 CENTS.

Alizarin Crimson.	Leitch's Blue (or Cyanine Blue).	Roman Sepia.
Brown Madder.	Mars Yellow.	Ruben's Madder.
Carmine Lake.	Neutral Orange.	Scarlet Lake.
Cerulean Blue.	Orange Vermilion.	Scarlet Vermilion.
Crimson Lake.	Purple Lake.	Sepia.
Indian Yellow.		Warm Sepia.

## WHOLE PANS 55 CENTS, HALF PANS 28 CENTS.

Cadmium Yellow, Pale.	Indian Purple.	Permanent Mauve.
Cadmium Yellow.	Indian Yellow.	Permanent Violet.
Cadmium Orange.	Intense Blue.	Pure Scarlet.
Cobalt Blue.	Lemon Yellow.	Ultramarine Ash, Gray.
Cobalt Green.	Mars Orange.	Violet Carmine.
French Blue (Ultramarine).	Oxide of Chromium.	Viridian (Veronese Green).

## WHOLE PANS 90 CENTS, HALF PANS 45 CENTS.

Aureolin.	Gallstone.	Rose Doree.
Aurora Yellow.	Madder Carmine.	Rose Madder (Mad'r Lake).
Burnt Carmine.	Pink Madder.	Scarlet Madder.
Carmine.	Primrose Aureolin.	Yellow Carmine.
Field's Orange Vermilion.	Purple Madder.	Yellow Madder.

## WHOLE PANS \$1.40, HALF PANS 70 CENTS.

Smalt.	Ultramarine Ash, Blue.
--------	------------------------

## MISCELLANEOUS.

### HALF PANS 13 CENTS.

Chrome 4.	Green Bice.
Dragon's Blood.	Orange Orpiment.

### HALF PANS 23 CENTS. Magenta.

### WHOLE PANS 55 CENTS, HALF PANS 28 CENTS. Deep Orange Cadmium.

### WHOLE PANS 65 CENTS, HALF PANS 33 CENTS.

Azure Blue.	Veronese Green.	Indian Lake.
-------------	-----------------	--------------

### HALF PANS 45 CENTS.

Dahlia Carmine.	German Madder Lake.	Mars Violet.
-----------------	---------------------	--------------

### HALF PANS 70 CENTS. Deep Rose.

## WINSOR &amp; NEWTON'S WATER COLORS.

IN WHOLE OR HALF CAKES.



WHOLE CAKE.



HALF CAKE.

WHOLE CAKES 25 CENTS, HALF CAKES 13 CENTS.

Antwerp Blue.	Dragon's Blood.	Olive Green.
Bistre.	Emerald Green.	Orange Chrome.
Blue Black.	Flake White.	Payne's Gray.
British Ink.	Gamboge.	Prussian Blue.
Bronze.	Hooker's Green, No. 1.	Prussian Green.
Brown Ochre.	Hooker's Green, No. 2.	Raw Sienna.
Brown Pink.	Indigo.	Raw Umber.
Burnt Roman Ochre.	Indian Red.	Roman Ochre.
Burnt Sienna.	Italian Pink.	Sap Green.
Burnt Umber.	Ivory Black.	Terra Verte.
Charcoal Gray.	King's Yellow.	Vandyke Brown.
Chinese White.	Lamp Black.	Venetian Red.
Chrome Lemon.	Light Red.	Vermilion.
Chrome Yellow.	Naples Yellow.	Yellow Lake.
Cologne Earth.	Neutral Tint.	Yellow Ochre.
Deep Chrome.	New Blue.	

WHOLE CAKES 45 CENTS, HALF CAKES 23 CENTS.

Alizarin Crimson.	Indian Yellow.	Ruben's Madder.
Black Lead.	Mars Yellow.	Scarlet Lake.
Brown Madder.	Neutral Orange.	Scarlet Vermilion.
Cerulean Blue.	Orange Vermilion.	Sepia.
Crimson Lake.	Purple Lake.	Warm Sepia.
	Roman Sepia.	

WHOLE CAKES 55 CENTS, HALF CAKES 28 CENTS.

Cadmium Yellow, Pale.	French Blue (Ultramarine).	Permanent Mauve.
Cadmium Yellow.	Indian Purple.	Permanent Violet.
Cadmium Orange.	Intense Blue.	Pure Scarlet.
Cobalt Blue.	Lemon Yellow.	Violet Carmine.
Cobalt Green.	Mars Orange.	Viridian (Veronese Green).
	Oxide of Chromium.	

WHOLE CAKES 90 CENTS, HALF CAKES 45 CENTS.

Aureolin.	Field's Orange Vermilion.	Primrose Aureolin.
Aurora Yellow.	Gallstone.	Purple Madder.
Burnt Carmine.	Madder Carmine.	Rose Madder.
Carmine.	Pink Madder.	Yellow Carmine.

WHOLE CAKES \$1.40, HALF CAKES 70 CENTS.

Smalt. | Ultramarine Ash.

QUARTER CAKES \$2.00. Genuine Ultramarine.

## MOIST WATER COLORS.

## IN COLLAPSIBLE TUBES.

## 25 CENTS PER TUBE.

Antwerp Blue.	Emerald Green.	Olive Green.
Bistre.	Gamboge.	Payne's Gray.
Blue Black.	Hooker's Green, No. 1.	Prussian Blue.
Brown Ochre.	Hooker's Green, No. 2.	Prussian Green.
Brown Pink.	Indian Red.	Raw Sienna.
Burnt Sienna.	Indigo.	Raw Umber.
Burnt Umber.	Italian Pink.	Roman Ochre.
Charcoal Gray.	Ivory Black.	Sap Green.
Chinese White.	Lamp Black.	Terre Verte.
Chrome Lemon.	Light Red.	Vandyke Brown.
Chrome Yellow.	Mauve.	Venetian Red.
Chrome, Deep.	Naples Yellow.	Vermilion.
Chrome Orange.	Neutral Tint.	Yellow Lake.
Cologne Earth.	New Blue.	Yellow Ochre.

## 45 CENTS PER TUBE.

Alizarin Crimson.	Leitch's Blue ( <i>Cyanine Blue</i> )	Ruben's Madder.
Brown Madder.	Mars Yellow.	Scarlet Lake.
Carmine Lake.	Neutral Orange.	Scarlet Madder.
Cerulean Blue.	Orange Vermilion.	Scarlet Vermilion.
Crimson Lake.	Purple Lake.	Sepia.
Indian Yellow.	Roman Sepia.	Warm Sepia.

## 50 CENTS PER TUBE.      Rose Carthane.

## 55 CENTS PER TUBE.

Cadmium Yellow, Pale.	French Blue ( <i>French Ultramarine.</i> )	Permanent Mauve.
Cadmium Yellow.	Indian Yellow.	Permanent Violet.
Cadmium Orange.	Intense Blue.	Pure Scarlet.
Cadmium Deep Orange.	Lemon Yellow.	Ultramarine Ash ( <i>Gray</i> ).
Cobalt Blue.	Mars Orange.	Violet Carmine.
Cobalt Green.	Oxide of Chromium.	Viridian ( <i>Veronese Green</i> ).
Indian Purple.		

## 90 CENTS PER TUBE.

Aureolin.	Field's Orange Vermilion.	Purple Madder.
Aurora Yellow.	Madder Carmine.	Rose Doree.
Burnt Carmine.	Pink Madder.	Rose Madder.
Carmine.	Primrose Aureolin.	Scarlet Madder.
		Yellow Carmine.

## \$1.40 PER TUBE.

Smalt.

| Ultramarine Ash (*Blue*).

## WADSWORTH, HOWLAND & CO.'S DESIGNERS' COLORS.

The Colors in the following lists are put up in both dry and moist form, and have been carefully selected with especial reference to the wants of designers and draftsmen. To all who need fine, clear working colors, we can confidently recommend them. They are endorsed by Professor CHARLES KASTNER, (Director of the Lowell Practical School of Design, in this city)—and other well-known instructors.



DRY, IN WIDE-MOUTHED BOTTLES, METALLIC SCREW COVER.

These Colors are finely ground, and must not be mistaken for the ordinary colors sold for the use of house painters.

Bismark Brown . . . . .	\$ .12	Milori Green, Light . . . . .	\$ .12
Bremen Blue . . . . .	.15	Milori Green, Medium . . . . .	.12
Bronze Green . . . . .	.12	Milori Green, Dark . . . . .	.12
Burnt Sienna . . . . .	.12	Milori Yellow, Light . . . . .	.12
Burnt Umber . . . . .	.12	Milori Yellow, Medium . . . . .	.12
Carnation Lake . . . . .	.25	Milori Yellow, Dark . . . . .	.12
Carmin Lake . . . . .	.20	Naples Yellow . . . . .	.25
Carmine, No. 40 . . . . .	.40	Olive Green . . . . .	.12
Cardinal Red . . . . .	.20	Orange Mineral . . . . .	.25
Cerulean Blue . . . . .	.20	Prussian Blue . . . . .	.12
Chrome Yellow, Light . . . . .	.12	Purple Lake . . . . .	.25
Chrome Yellow, Medium . . . . .	.12	Raw Sienna . . . . .	.12
Chrome Yellow, Dark . . . . .	.12	Raw Umber . . . . .	.12
Cobalt Blue . . . . .	.25	Rose Lake . . . . .	.15
Cremnitz White . . . . .	.12	Scarlet Lake . . . . .	.25
Dutch Pink . . . . .	.20	Silver White . . . . .	.12
Emerald, (Paris Green) . . . . .	.12	Solferino Lake . . . . .	.25
English Vermilion, Light . . . . .	.30	Terra Cotta, Light . . . . .	.12
English Vermilion, Dark . . . . .	.30	Terra Cotta, Dark . . . . .	.12
Flake White . . . . .	.12	Terra Verte . . . . .	.12
Geranium Lake, Light . . . . .	.25	Turkey Red . . . . .	.20
Geranium Lake, Dark . . . . .	.25	Ultramarine Blue . . . . .	.12
Golden Ochre . . . . .	.12	Ultramarine Green, Light . . . . .	.12
Imperial Madder . . . . .	.50	Ultramarine Green, Dark . . . . .	.12
Indian Red . . . . .	.12	Ultramarine Red . . . . .	.20
Ivory Black . . . . .	.12	Ultramarine Yellow . . . . .	.20
Indigo . . . . .	.12	Venetian Red . . . . .	.12
Maroon Lake . . . . .	.25	Vandyke Brown . . . . .	.12
Magenta Lake . . . . .	.25	Zinc White . . . . .	.12

## WADSWORTH, HOWLAND & CO.'S DESIGNERS' COLORS.—*Continued.*



MOIST, IN WIDE-MOUTHED JARS, WITH METALLIC COVERS.

In preparing these Colors, add a little mucilage to prevent their rubbing.

Black, Ivory . . . . .	\$ .15	Mauve Lake, Blue Shade . . . . .	\$ .30
Burnt Sienna . . . . .	.15	Mauve Lake, Red Shade . . . . .	.30
Burnt Umber . . . . .	.15	Milori Green, Light . . . . .	.25
Chrome Yellow, L. . . . .	.20	Milori Green, Dark . . . . .	.25
Chrome Yellow, M. . . . .	.20	Olive Green . . . . .	.30
Chrome Yellow, Dark . . . . .	.20	Orange Mineral . . . . .	.30
Cobalt Blue . . . . .	.25	Paris Green . . . . .	.20
Cremnitz White . . . . .	.15	Prussian Blue . . . . .	.20
Flake White . . . . .	.15	Raw Sienna . . . . .	.15
Golden Ochre . . . . .	.15	Scarlet Lake . . . . .	.75
Geranium Lake, Light . . . . .	.50	Turkey Red . . . . .	.30
Geranium Lake, Dark . . . . .	.50	Ultramarine Blue . . . . .	.20
Indian Red . . . . .	.15	Ultramarine Green . . . . .	.20
Imperial Madder . . . . .	.75	Vandyke Brown . . . . .	.15
Kosiki Lake . . . . .	.30	Venetian Red . . . . .	.15
Maroon Lake . . . . .	.25	Vermilion, English Light . . . . .	.40

We would remind customers that we are the original manufacturers of these Colors, and that all *genuine* Designers' Colors bear our Trade Mark.

## WADSWORTH, HOWLAND & CO.'S MOIST WATER COLORS IN GLASS JARS. FOR ARCHITECTS AND DRAFTSMEN.



30 CENTS PER JAR.

Brick Red.	Emerald Green.	Lamp Black.	Raw Umber.
Burnt Sienna.	Gamboge.	Neutral Tint.	Vandyke Brown.
Burnt Umber.	Gray Stone.	Payne's Gray.	Vermilion.
Chrome Yellow.	Indian Red.	Prussian Blue.	Yellow Ochre.
Chinese White.	Ivory Black.	Raw Sienna.	
	50 CENTS PER JAR.	Crimson Lake.	

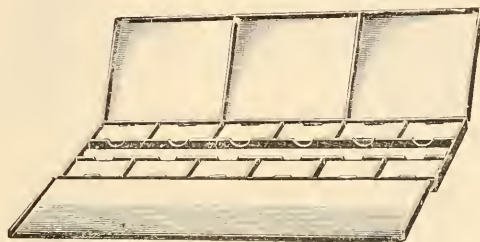


## LIQUID COLORS AND MEDIUMS.

### FOR WATER COLOR PAINTING.

Dusseldorf Chinese White, W. H. & Co.,	per bottle, \$	.30
" " " " " " " " " " " "	per tube,	.30
" " " " " Small	"	.25
Permanent Chinese White, W. & N.'s	per tube,	.30
" " " " " " " " " " " "	per bottle,	.30
" " " " " Rowney's	"	.30
" " " " " " " " " " " "	per tube,	.30
Schoenfeld's " " " " " " " " " " " "	"	.25
" " " " " " " " " " " "	per bottle,	.30
Liquid Indelible Brown Ink	"	.30
" Prout's Brown	"	.30
" Sepia	"	.30
" Carmine	"	.30
" Indian Ink	"	.30
" Indian Ink, half size	"	.17
" Ox Gall	"	.30
Water Color Megilp	"	.30
Water Mat Gold Size	"	.30
Liquid Prussian Blue	"	.30
Illuminating Body for Illumination	"	.35
Prepared Gum Water	"	.20
Raising Preparation	"	.35
Glass Medium for Water Color Painting and Photograph Coloring (No. 1, for first coloring and broad washes; No. 2, for second coloring and finishing, where great brilliancy and depth are required)	per bottle,	.35
Prepared Ox Gall, in pots		.15
Prepared Ox Gall, in pots, large		.30
White Ink, of superior quality, for Mat manufacturers' use	per bottle,	.25
Mucilage	"	.15
Amber Enamel for Pottery Painting	whole size, .50, half size,	.25
Albanine	per bottle,	.30
Process Black	"	.30

## JAPANNED TIN BOXES FOR MOIST WATER COLORS.



EMPTY BOXES.

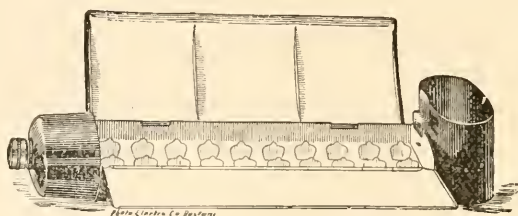
These boxes are made of jappanned tin, and their flaps being of a dead-white color inside, serve as palettes.

To contain 6 Whole Pans	.	.	.	.	.	.	.	.	.	.	\$1.30
" 8 "	.	.	.	.	.	.	.	.	.	.	1.40
" 10 "	.	.	.	.	.	.	.	.	.	.	1.60
" 12 "	.	.	.	.	.	.	.	.	.	.	1.90
" 16 "	.	.	.	.	.	.	.	.	.	.	2.15
" 18 "	.	.	.	.	.	.	.	.	.	.	2.25
" 20 "	.	.	.	.	.	.	.	.	.	.	2.40
" 24 "	.	.	.	.	.	.	.	.	.	.	2.80
" 30 "	.	.	.	.	.	.	.	.	.	.	3.30
" 6 Half-Pans	.	.	.	.	.	.	.	.	.	.	1.25
" 8 "	.	.	.	.	.	.	.	.	.	.	1.30
" 10 "	.	.	.	.	.	.	.	.	.	.	1.40
" 12 "	.	.	.	.	.	.	.	.	.	.	1.55
" 16 "	.	.	.	.	.	.	.	.	.	.	1.80
" 18 "	.	.	.	.	.	.	.	.	.	.	1.90
" 20 "	.	.	.	.	.	.	.	.	.	.	2.10
" 24 "	.	.	.	.	.	.	.	.	.	.	2.30
W. H. & Co., 6 Whole Pan Boxes	.	.	.	.	.	.	.	.	.	.	1.00
" " 12 Whole Pan Boxes	.	.	.	.	.	.	.	.	.	.	1.25
" " 15 Tube and 11 Pans	.	.	.	.	.	.	.	.	.	.	2.25

## JAPANNED WATER COLOR BOXES.

### FOR TUBE WATER COLORS.

For 10 tubes	.	.	each	\$2.75	For 20 tubes	.	.	each	\$4.00
" 12 "	.	.	"	3.00	" 24 "	.	.	"	4.50
" 15 "	.	.	"	3.40					



## EMPRESS BOXES FOR MOIST WATER COLORS.

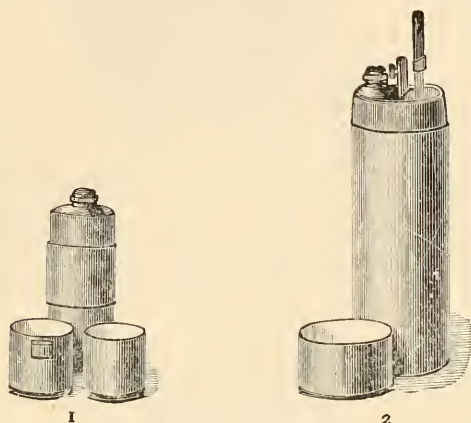
COMBINED WITH WATER BOTTLE AND PALETTE CUP.

Round Box, to contain 8 half pans . . . . .	\$ 2.25
“ “ “ 10 “ . . . . .	2.40
“ “ “ 12 “ . . . . .	2.75
Oval Box, to contain 16 half pans . . . . .	3.00
“ “ “ 20 “ . . . . .	3.25



## BRUSH CASES.

Japanned tin, 7 inches long, round . . . . .	\$ .50
“ “ 8 $\frac{1}{2}$ “ “ “ . . . . .	.75
“ “ 14 “ “ “ . . . . .	.80
“ “ 10 “ “ oval . . . . .	.90
“ “ 12 $\frac{1}{2}$ “ “ “ . . . . .	1.00
“ “ 14 “ “ “ . . . . .	1.10
Leather Pouches for 8 pencils or brushes . . . . .	1.00
“ “ “ 20 “ “ . . . . .	1.20
“ “ flat, for 8 pencils or brushes . . . . .	1.65

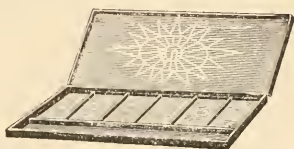


## WINSOR & NEWTON'S WATER BOTTLES.

No. 1,	Round Japanned Tin Water Bottle with 2 Cups, size $3\frac{1}{2} \times 1\frac{1}{2}$	. . .	\$1.00
2,	Sketcher's Japanned Tin Water Bottle and Brush Case, complete, size, $8 \times 2\frac{3}{4}$	. . . . .	2.80
3,	Oval Japanned Tin Water Bottle with 2 Cups, $3\frac{3}{4} \times 1\frac{1}{2}$	. . .	1.30
4,	“ “ “ $5\frac{1}{4} \times 1\frac{3}{4}$	. . .	1.50
5,	“ “ “ $6\frac{1}{4} \times 2$	. . .	1.80
6,	“ “ “ $8\frac{1}{4} \times 3$	. . .	2.25
7,	“ “ “ $3\frac{3}{4} \times 2\frac{1}{2}$	. . .	1.55

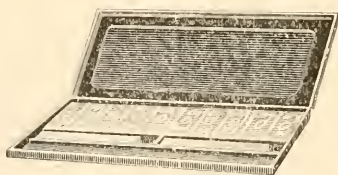
WADSWORTH, HOWLAND & CO.'S

## FITTED WATER COLOR BOXES.



## THE ROYAL POCKET BOX.

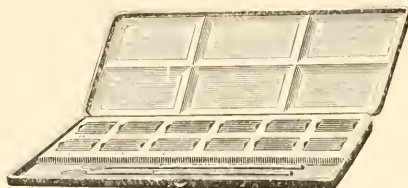
Containing two brushes and six cakes of fine Water Colors, viz.: Lamp Black,  
Prussian Blue, Burnt Sienna, Indian Yellow, Vermilion and Carmine, \$ .25



### THE IMPERIAL POCKET BOX.

Containing two brushes, ten cakes of fine Water Colors, Burnt Sienna, Chrome Yellow, Venetian Red, Blue Verditer, Light Green, Vermilion, Carmine, Prussian Blue, White, Yellow Ochre, and one stick each of Sepia and India Ink . . . . .

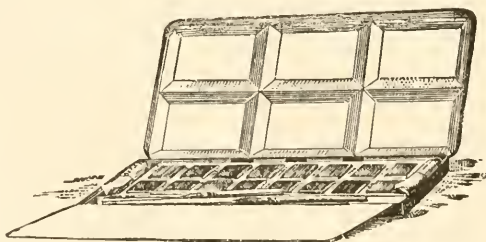
\$ .40



### THE REMBRANDT MOIST COLOR BOX.

Containing three brushes and twelve pans moist colors: Burnt Sienna, Vandyke Brown, Crimson Lake, Sepia, Light Red, Ivory Black, Vermilion, Green Bice, Yellow Ochre, Gamboge, Ultramarine . . . . .

\$ .45



### THE MURILLO MOIST COLOR BOX.

Containing four brushes, sixteen pans moist colors, viz.: Light Red, Burnt Sienna, Madder Brown, Vandyke Brown, Carmine, Emerald Green, Vermilion, Ivory Black, Yellow Ochre, Indigo, Indian Yellow, Prussian Blue, Gamboge, Ultramarine, Chrome Yellow, Cobalt Blue, and one tube each Sepia and Chinese White . . . . .

\$1.25

Small Murillo, containing twelve pans, two tubes and three brushes . . . . .

\$1.00

## MATERIALS FOR CHINA PAINTING.

### FRANZ A. BISCHOFF'S SELECT VITRIFIABLE COLORS FOR CHINA.

For beauty of tone and delicacy of tint they are unrivalled, and we would call particular attention to the Rose and Ruby Purple, which are universally conceded by all who have used them to be very superior.

#### THE FOLLOWING COLORS ARE PUT UP IN TUBES.

	Per Tube.		Per Tube.
Albert's Yellow . . . . .	\$0.50	Pompadour . . . . .	\$0.30
Black . . . . .	.35	Orange . . . . .	.30
Brown Green . . . . .	.30	Rose . . . . .	.60
Carmine Flesh . . . . .	.40	Royal Copenhagen . . . . .	.50
Carnation . . . . .	.30	Ruby Purple . . . . .	.80
Flesh, I . . . . .	.35	Russian Green . . . . .	.40
Gold Grey . . . . .	.40	Sevres Blue . . . . .	.40
Ivory Yellow . . . . .	.30	Violet . . . . .	.50
Moss Green . . . . .	.30	White Rose . . . . .	.30
Pansy (dark) . . . . .	.50	Yellow Brown . . . . .	.30
Peach Blossom . . . . .	.40		

#### THE COLORS IN THE FOLLOWING LIST ARE DRY, IN POWDER, IN PAPERS.

	Per Paper.		Per Paper.
Albert's Yellow . . . . .	\$0.30	Pompadour . . . . .	\$0.20
Black . . . . .	.30	Rose . . . . .	.20
Blood Red (Meissen) . . . . .	.30	Rose (same ground) . . . . .	.35
Brown Green . . . . .	.20	Royal Copenhagen . . . . .	.35
Carmine Flesh . . . . .	.30	Ruby Purple . . . . .	.50
Carnation . . . . .	.20	Russian Green . . . . .	.20
Flesh, I, . . . . .	.25	Sevres Blue . . . . .	.20
Gold Grey . . . . .	.20	Turquoise Enamel . . . . .	.20
Ivory Yellow . . . . .	.20	Violet . . . . .	.35
Moss Green . . . . .	.20	Warm Grey (figures) . . . . .	.25
Olive Green (soft tint) . . . . .	.20	White Enamel . . . . .	.20
Orange . . . . .	.20	White Rose . . . . .	.25
Pansy (dark) . . . . .	.35	Yellow Brown . . . . .	.20
Peach Blossom . . . . .	.25		

### BISCHOFF'S OPAQUE COLORS.

#### MATT, DRY, IN POWDER.

	Per Paper.		Per Paper.
Bronze Brown . . . . .	\$0.20	Ivory Wax . . . . .	\$0.20
Bronze Green . . . . .	.20	Old Ivory . . . . .	.20
Grey. Matt . . . . .	.20	Paste, Raised Gold . . . . .	.20
Isabella . . . . .	.20	Peach . . . . .	.20
Ivory, I . . . . .	.20	Robin's Egg Blue . . . . .	.20
Ivory, II . . . . .	.20	Yellow Green . . . . .	.20

### BISCHOFF'S FINE RELIABLE ENAMEL.

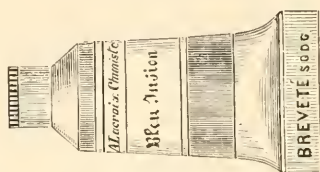
White Enamel (Dry, in Powder) . . . . . per package \$0.20

### BISCHOFF'S GOLD.

Gold . . . . . per package \$1.00

# LACROIX'S COLORS FOR TILE AND CHINA PAINTING.

IN TUBES.



SIZE OF TUBES.

18 CENTS PER TUBE.

<b>Antique Bleu</b> ( <i>Old Blue, for imitating Old Dutch Tiles, English Faience, etc.</i> ).	<b>Jaune Fixe</b> ( <i>Permanent Yellow</i> ).
<b>Blanc Fixe</b> ( <i>Permanent White</i> ).	<b>Jaune Jonquille</b> ( <i>Jonquil Yellow</i> ).
<b>Bleu Fonce</b> ( <i>Dark Blue</i> ).	<b>Jaune a Meler-41 de Sevres</b> ( <i>Mixing Y.</i> ).
<b>Bleu Ordinaire</b> ( <i>Common Blue</i> ).	<b>Jaune Orange</b> ( <i>Orange Yellow</i> ).
<b>Bleu Victoria</b> ( <i>Victoria Blue</i> ).	<b>Noir d'Ivoire</b> ( <i>Ivory Black</i> ).
<b>Fondant General</b> ( <i>Flux</i> ).	<b>Relief</b> .
<b>Jaune d'Argent</b> ( <i>Silver Yellow</i> ).	<b>Vert Pomme</b> ( <i>Apple Green</i> ).

22 CENTS PER TUBE.

<b>Blanc Chinois</b> ( <i>Chinese White</i> ).	<b>Jaune d'Ivoire</b> ( <i>Ivory Yellow</i> ).
<b>Bleu Ceil Azur</b> ( <i>Sky Blue</i> ).	<b>Noir Corbeau</b> ( <i>Raven Black</i> ).
<b>Bleu Ceil Clair</b> ( <i>Light Sky Blue</i> ).	<b>Ocre</b> ( <i>Yellow Ochre</i> ).
<b>Bleu Riche</b> ( <i>Deep Blue</i> ).	<b>Ocre Fonce</b> ( <i>Deep Ochre</i> ).
<b>Brun 3 Bitume</b> ( <i>Bitumen Brown</i> ).	<b>Rouge Capucine</b> ( <i>Capucine Red</i> ).
<b>Brun Clair</b> ( <i>Light Brown</i> ).	<b>Rouge Chair No. 1</b> ( <i>Flesh Red No. 1</i> ).
<b>Brun Fonce</b> ( <i>Dark Brown</i> ).	<b>Rouge Chair No. 2</b> ( <i>Flesh Red No. 2</i> ).
<b>Brun 4 Fonce ou 17</b> ( <i>Brown, 4 or 17</i> ).	<b>Rouge Chair, Fonce</b> ( <i>Flesh Red Dark</i> ).
<b>Brun Jaune</b> ( <i>Yellow Brown</i> ).	<b>Vert No. 5 Pre</b> ( <i>No. 5 Grass Green</i> ).
<b>Brun Loutre</b> ( <i>Otter Brown</i> ).	<b>Vert, No. 6, Brun</b> ( <i>No. 6 Brown Green</i> ).
<b>Brun Marron</b> ( <i>Chestnut Brown</i> ).	<b>Vert, No. 7, Noir</b> ( <i>No. 7 Dark Green</i> ).
<b>Brun M ou 108</b> ( <i>M or 108 Brown</i> ).	<b>Vert, No. 36, T</b> ( <i>No. 36 T Green</i> ).
<b>Brun Noir</b> ( <i>Black Brown</i> ).	<b>Vert, Chrome, 3 B</b> ( <i>No. 3 B Chrome Gr'n</i> ).
<b>Brun Rouge Riche</b> ( <i>Deep Red Brown</i> ).	<b>Vert Chrome Riche</b> ( <i>Deep Chrome Gr'n</i> ).
<b>Brun Sepia</b> ( <i>Sepia Brown</i> ).	<b>Vert Emeraude</b> ( <i>Emerald Green</i> ).
<b>Brun Van Dyck</b> ( <i>Van Dyke Brown</i> ).	<b>Vert H, 24</b> ( <i>No. 11. 24 Green</i> ).
<b>Carmine Tendre, A</b> ( <i>Light Carmine A</i> ).	<b>Vert Mousse V.</b> ( <i>Moss Green V.</i> ).
<b>Carmine Tendre, No. 1</b> ( <i>Light Carmine No. 1</i> ).	<b>Vert Mousse J.</b> ( <i>Moss Green J.</i> ).
<b>Gris No. 1, ou Tendre</b> ( <i>No. 1 or Light Gray</i> ).	<b>Vert Olive</b> ( <i>Olive Green</i> ).
<b>Gris No. 2</b> ( <i>No 2 Gray</i> ).	<b>Vert Russe</b> ( <i>Deep Green</i> ).
<b>Gris No 6, Perle</b> ( <i>No 6 Pearl Gray</i> ).	<b>Vert de Vessie</b> ( <i>Sap Green</i> ).
<b>Gris Noir</b> ( <i>Neutral Gray</i> ).	<b>Violet de Fer</b> ( <i>Violet of Iron</i> ).
<b>Gris Roux</b> ( <i>Reddish Gray</i> ).	<b>Violet de Fer, Teinte Grise</b> ( <i>Violet of Iron, Gray Tint</i> ).

25 CENTS PER TUBE.

<b>Bleu Delft</b> ( <i>Delft Blue</i> ).	<b>Rouge Laqueux</b> ( <i>Lake Red</i> ).
<b>Carmin, No. 2</b> ( <i>No. 2 Carmine</i> ).	<b>Rouge Orange</b> ( <i>Orange Red</i> ).
<b>Rouge Brilliant</b> ( <i>Bright Red</i> ).	

LACROIX'S COLORS.—*Continued.*

## 30 CENTS PER TUBE

Bleu Outremer Riche ( <i>Deep Ultramarine Blue</i> ).	Vert Bleu Riche ( <i>Deep Blue Green</i> ).
Carmin, No. 3 Fonce ( <i>No. 3 Dark Carmine</i> ).	Vert Bronze ( <i>Bronze Green</i> ).
Rose Japon ( <i>Japan Rose</i> ).	Vert Canard ( <i>Duck Green</i> ).
	Vert Lumiere ( <i>Night Green</i> ).

## 37 CENTS PER TUBE.

Laque Carminee ( <i>Crimson Lake</i> ).	Violet d'Or, Clair ( <i>Violet of Gold, Light</i> ).
---	--

Pourpre, No. 2 ( <i>No. 2 Purple</i> ).	\$ .45
Violet d'Or, Fonce ( <i>Violet of Gold, Dark</i> ).	.45
Pourpre Riche ( <i>Deep Purple</i> ).	.55
Pourpre Cramoisi ( <i>Crimson Purple</i> ).	.65
Pourpre Rubis ( <i>Ruby Purple</i> ).	.75

## COLORS FOR GROUNDS. (NOT FOR MIXING).

## 18 CENTS PER TUBE.

Bleu Lavande ( <i>Lavender Blue</i> ).	Jaune Chinois ( <i>Chinese Yellow</i> ).
Cafe au Lait ( <i>Light Coffee Brown</i> ).	Vert d'Eau au Cuivre ( <i>Copper Water Green</i> ).
Carmelite ( <i>Carmelite</i> ).	Vert d'Eau au Chrome ( <i>Chrome Water Green</i> ).
Chamois ( <i>Chamois</i> ).	
Corail ( <i>Coral</i> ).	
Isabelle ( <i>Isabelle</i> ).	

## 22 CENTS PER TUBE.

Bouton d'Or ( <i>Gold Bud</i> ).	Lilas Fusible ( <i>Fusible Lilac</i> ).
Brun Mordore ( <i>Reddish Brown</i> ).	Mais ( <i>Maize</i> ).
Celadon ( <i>Celadon</i> ).	Saumon ( <i>Salmon</i> ).
Gris d'Acier ( <i>Steel Gray</i> ).	Vert pour Fonds ( <i>Green for Grounds</i> ).
Gris Tourterelle ( <i>Turtle Dove Gray</i> ).	

## 25 CENTS PER TUBE.

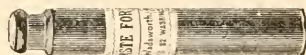
Bleu Celeste (*Celestial Blue*).

## 30 CENTS PER TUBE.

Bleu Indien ( <i>Indian Blue</i> ).	Turquoise Bleu ( <i>Turquoise Blue</i> ).
Bleu Marin ( <i>Marine Blue</i> ).	Turquoise Vert ( <i>Turquoise Green</i> ).

## 37 CENTS PER TUBE.

Mauve ( <i>Mauve</i> ).	Rose Pompadour ( <i>Pompadour Pink</i> ).
-------------------------	---



MATT COLORS FOR ROYAL WORCESTER  
DECORATION.

PUT UP IN GLASS VIALS.

[illegible]

GOLD, &C.

[illegible]

GLASS BRUSHES.

FOR MATTING (SCOURING) BURNISH GOLD.

[illegible]

CHINA SLABS.

Slabs for Painting Porcelain, with 24 Wells for holding Colors, in Tin Case,  
with Cover and Glass Slab, . . . . . each

Slab only, 24 Wells, no cover,	. . . . .	"	.90
Slab with 21 Wells, and Slant, and cover,	. . . . .	"	1.00

## PENCIL STICKS AND HAND RESTS.

Plain Cedar . . . . .	each	\$ .01
Varnished Cedar . . . . .	“	.02
Ivory . . . . .	“	.10
Walnut Hand Rests for China Painting, . . . . .	“	.25

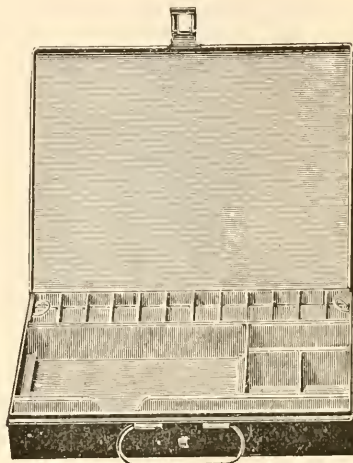


## OILS AND MEDIUMS FOR CHINA PAINTING.

Wadsworth, Howland & Co's Tinting Oil, 1 oz. bottles,	.	.	.	.	each	.25
" " " Oil of Lavender	.	.	.	.	"	.20
" " " Oil of Turpentine	.	.	.	.	"	.15
" " " Fat Oil of Turpentine	.	.	.	.	"	.25
" " " Rectified Turpentine	.	.	.	.	"	.15
" " " Fat Oil	.	.	.	.	"	.20
" " " Oil of Cloves	.	.	.	.	"	.25
" " " Balsam Copaiva	.	.	.	.	"	.20
" " " Oil of Tar	.	.	.	.	"	.20
" " " Oil of Anise	.	.	.	.	"	.40
Cooley's Tinting Oil	.	.	.	.	"	.25
" Grounding Oil	.	.	.	.	"	.25
" Lavender Oil	.	.	.	.	"	.20
Dresden Thick Oil	.	.	.	.	"	.25

## HAND BOOKS ON CHINA PAINTING.

Practical Lessons in Painting on China, etc., by Madame la Baronne Del-						
Mardelle, and M. F. Goupil. Price	.	.	.	.	each	\$ .60
China Painting: a Practical Manual for the use of Amateurs, by Miss Louise						
McLaughlin. Price	.	.	.	.	each	.75
Pottery Decoration under the Glaze, by Miss Louise McLaughlin. Price					each	1.00
Suggestions to China Painters, by Miss Louise McLaughlin. Price					each	1.00
Lessons on China Painting, by Mrs O. L. Brannmuller. Price					each	.50
Practical Hints for Amateurs in Porcelain Painting for Figures and Flowers						
Dresden Method, by F. Stanhope Hill. Price	.	.	.	.	each	.35
China Painting. By Florence Lewis. Illustrated. Price	.	.	.	.	each	2.50
Hand-book on China and Pottery Painting. By J. C. L. Sparkes. Price,					each	.45
A Guide to Porcelain Painting. By S. T. Whiteford. Price	.	.	.	.	each	1.00
China Painting for Beginners with Colored Studies. By Madeline Waitt.						
Price	.	.	.	.	each	.35
How to apply Matt Bronze, Lacroix, Dresden Colors and Gold to China. By						
A. H. Osgood. Price	.	.	.	.	each	.75
For Brushes for China Painting see "Brushes."						



## JAPANNED TIN BOXES FOR CHINA COLORS.

### EMPTY.

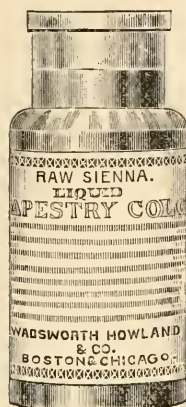
No. 1 to contain 18 tubes	. . . . .	\$1.50
No. 2 to contain 24 tubes	. . . . .	2.00
No. 3 to contain 28 tubes	. . . . .	2.50

### FITTED.

No. 1 Box, fitted for beginners, containing Turpentine, Tinting Oil, 1 each Lacroix Tubes, Flux, Light Violet of Gold, Violet of Iron, Deep Blue, Carnation No. 1, Carmine No. 1, Orange Yellow, Dark Green No. 7, Brown Green No. 6, Deep Blue Green, Apple Green, Neutral Gray, Mixing Yellow, 1 Steel or Horn Palette Knife, 1 Grounding Brush, 1 Outliner, 6 Quill Brushes, Transfer and Tracing Paper, . complete, \$ 6.00

No. 2 Box fitted, containing in addition to above, 1 each Lacroix Tubes, Brown 4 or 17, Deep Red Brown, Ivory Black, Capucine Red No. 1, Moss Green, Turquoise Blue, Rose Pompadour, China Slab with 21 Wells, Slant and Cover, 6 Quill Brushes, 1 Fitch Stippler No. 2, Carmine for Outlining, . . . . . complete, \$10.00

We also fit the above empty boxes to order with any selection of colors, brushes, etc., desired.



# MATERIALS FOR TAPESTRY PAINTING.

FRENCH LIQUID COLORS.

PREPARED ESPECIALLY FOR PAINTING CANVAS AND OTHER  
TEXTILES. IN 2-OZ. BOTTLES.

- No. 31.—Burnt Sienna.  
33.—Burnt Umber.  
27.—Blue Violet.  
2.—Carmine.  
36.—Cassel Earth.  
1.—Crimson Lake.  
8.—Cobalt.  
16.—Cadmium.  
14.—Deep Chrome Yellow.  
20.—Deep Chrome Green.  
21.—Emerald Green.  
34.—Flesh Ochre.  
19.—Foliage Green.  
17.—Golden Ochre.  
12.—Indigo.  
37.—Ivory Black.  
13.—Light Chrome Yellow.  
3.—Maroon Lake.  
5.—Madder Lake.

- No. 6.—Mars Red.  
38.—Medium.  
24.—Neutral Tint.  
15.—Orange Chrome Yellow.  
22.—Olive Green.  
23.—Payne's Gray.  
9.—Prussian Blue.  
30.—Raw Sienna.  
32.—Raw Umber.  
28.—Red Violet.  
7.—Rose Pink.  
25.—Sepia.  
18.—Spring-time Green.  
11.—Turquoise Blue.  
10.—Ultramarine Blue.  
35.—Vandyke Brown.  
4.—Vermilion.  
26.—Warm Sepia.  
20.—Yellow Ochre.

[illegible]

TAPESTRY CANVAS.

FOR PAINTING IMITATIONS OF ANCIENT AND MODERN TAPESTRIES, WALL DECORATIONS,  
HANGINGS, WINDOW AND THEATRE CURTAINS, UPHOLSTERY, PANELS, ETC.

This canvas is woven with the yarn prepared especially for the liquid Indelible Colors for which it has an especial affinity, and can also be used without preparation with the usual oil colors.

No. 1, wool, 122 inches wide, finest, per yard	-	-	-	-	-	-	\$12.00
2, " 60 " " " "	-	-	-	-	-	-	6.00
3, " 40 " " " "	-	-	-	-	-	-	4.00
4, " 60 " " " "	-	-	-	-	-	-	6.00
5, linen, 60 " " " "	-	-	-	-	-	-	2.70
" 22 " " " "	-	-	-	-	-	-	1.35
6, " 40 " " " "	-	-	-	-	-	-	2.10
7, " 122 " " very coarse grain, per yard	-	-	-	-	-	-	6.00

<b>Wooden Box, with Hinged Cover, containing 24 Bottles of Tapestry Colors and 6 Brushes</b>	- - - - -	by box \$	6.00
<b>Wooden Box, with Hinged Cover, containing 36 Bottles of Tapestry Colors and 10 Brushes</b>	- - - - -	by box	9.00
<b>Walnut Box, containing 40 Bottles of Tapestry Colors, 1 Can Indestructible Medium, 2 Crayon Pencils, 1 Sponge, 1 Water Glass, 12 Division China Slant, 12 Assorted Tapestry Brushes, 2 Sable Brushes, &amp;c., very complete</b>	- - - - -	by box	16.35

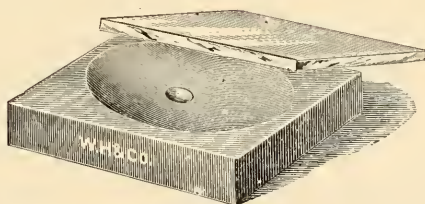
## CHINA-WARE, GLASS-WARE, ETC.

## CHINA PALETTES.



Oval or Square, 3 inches . . .	\$ .15	Oval or Square, 8 inches . . .	\$ .45
" " 4 " . . .	.25	" 9 " . . .	.55
" " 5 " . . .	.30	" 10 " . . .	.65
" " 6 " . . .	.35	" 11 " . . .	.80
" " 7 " . . .	.40	" 12 " . . .	.95

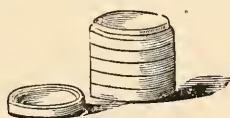
## INDIA INK AND COLOR SLABS.



No. 1.

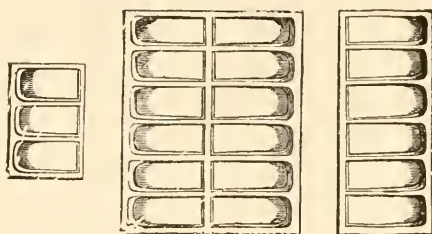
No. 1 Ink Slab, measuring $2\frac{3}{4} \times 1\frac{5}{8}$ inches . . . . .	\$ .15
4 " " $2\frac{1}{2} \times 4$ " . . . . .	.25
11 " " $2\frac{7}{8} \times 4\frac{1}{8}$ " . . . . .	.35
11 $\frac{1}{2}$ " " $3\frac{1}{8} \times 5$ " . . . . .	.45
Box, or 3 Well Slab . . . . .	.30
Five Well, and 5 Slant Slab . . . . .	.65
W. H. & Co.'s Slate Ink Slabs with Plate Glass Cover, (see cut No. 1) . . . . .	.50

## NEST OF CABINET SAUCERS.



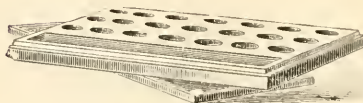
No. 1, Containing 6 Saucers, $2\frac{1}{2}$ inches in diameter . . . . .	per set	\$ .60
2 " 6 " $2\frac{3}{4}$ " " . . . . .	"	.70
3 " 6 " $3\frac{3}{8}$ " " . . . . .	"	.80
4 " 6 " 3 " " deep . . . . .	"	.80

## DIVIDED SLANTS.

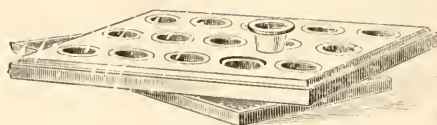


3 Divisions	. . . . .	\$ .20	8 Divisions	. . . . .	\$ .65
4 " "	. . . . .	.35	12 " "	. . . . .	.85
5 " "	. . . . .	.45	12 " " Slant with Well	. . . . .	1.00
6 " "	. . . . .	.50	Centre Slant	. . . . .	.35

## CHINA SLABS.



No. 1.



No. 2.



No. 3.

Slab for painting on Porcelain, with 21 Wells for holding Colors, and Slant, with Cover, No. 1	. . . . .	\$ .80
Slab with 14 Wells, (2 movable) 3 slants, No. 3	. . . . .	.65
Slab with 15 movable Wells and Cover, No. 2	. . . . .	1.00

## SQUARE DIVIDED TILES.



3 Divisions	. . . . .	\$ .30	4 Divisions	. . . . .	\$ .35	6 Divisions	. . . . .	\$ .45
-------------	-----------	--------	-------------	-----------	--------	-------------	-----------	--------

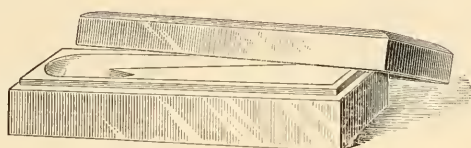
## CHINA TILES FOR DECORATING.

## WHITE.

4 x 4 inches . . . . .	\$ .12	6 x 6 inches . . . . .	\$ .20
5 x 5 " . . . . .	.15	8 x 8 " . . . . .	.40

## COLORED.

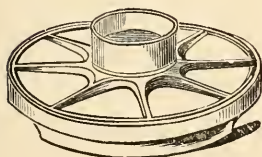
6 x 6 inches . . . . .	\$ .25
------------------------	--------



## PATENT INK SLABS.

## WITH COVER.

Patent Ink Slab with Cover, $1\frac{3}{4} \times 4\frac{1}{2}$ . . . . .	\$ .50
" " " $2\frac{1}{8} \times 5\frac{1}{4}$ . . . . .	.60



## ROUND SLANT AND BASIN.

FOR ARCHITECTS' AND ENGINEERS'  
OFFICE USE.

Each . . . . .	\$1.25
----------------	--------

## ROUND TINTING SAUCERS.

$1\frac{1}{2}$ inch . . . . .	\$ .04	3 inch . . . . .	\$ .07
2 " . . . . .	.05	$3\frac{1}{2}$ " . . . . .	.08
$2\frac{3}{2}$ " . . . . .	.06	4 " . . . . .	.09
$2\frac{1}{2}$ " Heavy Square Bottom . . . . .	.15	3 " Heavy Square Bottom . . . . .	.20

## GLASS SLABS.

Ground Glass Slabs, 6 x 6 inches . . . . .	\$ .70
" 8 x 8 " . . . . .	.85
" 12 x 12 " . . . . .	1.60



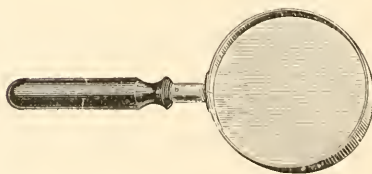
## GLASS MULLERS.

[illegible]

## WATER GLASSES.



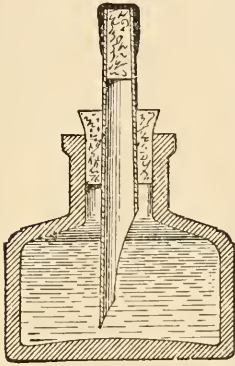
No. 1,	.	.	.	.	.	.	.	\$ .20
" 2,	.	.	.	.	.	.	.	.25
" 3,	.	.	.	.	.	.	.	.35
" 4,	.	.	.	.	.	.	.	.45
Water Glasses with Heavy Bottoms	.	.	.	.	.	.	.	.15



## READING GLASSES.

2 1/8 inch diameter . . . .	\$1.25	3 1/4 inch diameter . . . .	\$2.25
2 3/4 " " . . . .	1.60	3 3/4 " " . . . .	2.60
3 " " . . . .	2.00	4 3/4 " " . . . .	3.25
Double Lens, 4 inch . . . .			\$4.00
French Reducing Glasses . . . .			.50

## DRAWING MATERIALS.



HIGGINS.



S. &amp; H.

## AMERICAN DRAWING INKS, MUCILAGE, ETC.

## S. &amp; H. WATERPROOF INDIA INK

contains no chemicals that will corrode drawing instruments; its free flowing qualities remedy the annoyance frequently experienced of "coaxing" the ink to flow from the pen. While it is impervious to water, yet lines made with it may be as readily erased as if made with stick ink . . . . . per bottle \$ .25.

**GENERAL DRAWING INK.** This is suitable for all general drawing, whether lines or tints, or for pen or brush work. This quality is almost identical with the finer kinds of India Ink, but it is much preferable in being already fluid, and in being finer and blacker.

**WATERPROOF DRAWING INK.** This ink is best for all working, architectural, map, or other drawing designed to stand moisture, rough handling, or washing over with colors. *Lines drawn with this Ink will resist washing immediately after drying.* It is not recommended for brush shading, but for lining or solid black work is superb. It is the best ink for Whatman's or other hard papers, on which it flows freely, giving fine, solid, black lines.

For tracings, the General or Waterproof is recommended. For PATENT OFFICE or other PHOTO-DRAWINGS the General is usually recommended, but the Waterproof may also be used. These two qualities will enable any kind of work to be executed with satisfaction.

HIGGINS' Drawing Ink, General Black and Waterproof Black,			
Carmine, Blue, Green, Yellow, Scarlet, Brown, Violet, Indigo,			
Vermilion, Orange and Brick Red . . . . .			per bottle, \$ .25
"	Drawing Ink, all colors, ½ pint bottles, . . . . .	each,	2.00
"	" " Black, 1 " " . . . . .	"	3.75
"	Eternal Ink, " . . . . .	"	.15
"	Engrossing Ink, " . . . . .	"	.25
"	Taurine Mucilage, 2 oz. bottles, . . . . .	"	.10
"	" " pint " . . . . .	"	.50
"	" " quart " . . . . .	"	.80
"	Drawing Board Paste, . . . . .	per jar	.25
"	Photo. Mounter . . . . .	"	.25



## SPECIALLY PREPARED LIQUID CHINESE INK.

FOR ARTISTS, ARCHITECTS, ENGINEERS, SURVEYORS,—FOR MAPS, PEN AND INK  
DRAWING, ETC.

This Ink is carefully prepared from the finest brands of Chinese or India Inks, and maintains all the superior qualities for which these Inks are celebrated.

It is a rich, deep black, capable of being graduated to the most delicate tints for washes. It will not wash up when once dry, is perfectly free from sediment, and will keep good for any length of time. Per bottle, \$ .30

## INDIA INK.



No. 1.



No. 2.



No. 3.



No. 4.

INDIA INK.—*Continued.*

Very Choice, Square Sticks, 3½ inches long (No. 2)	per stick	\$2.00
Very Choice, Square Sticks, half size	"	1.00
Extra Fine Quality, Square Sticks, 3 inches long	"	.60
Choice, Square Sticks, 3 inches long	"	.60
Choice, Square Sticks, Gilt, 2½ inches long (No. 4)	"	.35
Medium Quality, Round Gilt, Lion Head, Large (No. 1)	"	.50
Medium Quality, Round Gilt, Lion Head, Small	"	.15
Black, Lion Head (No. 3)	"	.25
Medium Quality, 2½ inches long	"	.30
Medium Quality, Square Gilt Stick, 2 inches long	"	.30
Common	"	.10
Japan Ink, 3½ inches long	"	.40 to .75
Red India Ink	per stick, \$	.20, .30 and .40
Blue India Ink	"	.12, .30 and .40
Lithographic Ink	"	.50 and .80
Yellow India Ink	"	.40

MATERIALS FOR CRAYON AND CHAR-  
COAL DRAWING.

## CRAYONS.



Conté Square Black Crayons, Nos. 1, 2, 3,	per doz.	\$ .18
Conté Square Red Crayons, Nos. 1, 2, 3,	"	.18
Conté Square White Crayons, Nos. 1, 2, 3,	"	.18
Round Black Varnished Crayons,	"	.38
White Chalk Crayons, for Blackboards,	"	.08
School Crayons, Assorted Colors,	per gross	1.00
Royal Academy Crayons, in Box, containing 12 Sticks, assorted,	per box	.25
Lemercier's Lithographic Crayons, Nos. 1 and 2, in Box, containing 12 Sticks,	per box	.35
Black Italian Chalk,	per oz.	.30

## CRAYON SAUCE.

Conté, black, extra soft, wrapped in foil	.	.	.	.	.	.	.	each, \$	.05
" " " in glass vials	.	.	.	.	.	.	.	"	.10
Perfection " " " "	.	.	.	.	.	.	.	"	.10
Magic, blue-black " " "	.	.	.	.	.	.	.	"	.10
Philadelphia " wrapped in foil	.	.	.	.	.	.	.	"	.05

## CRAYON PENCILS.

Conté, No. 1, hard	.	.	.	.	.	.	.	each, \$	.08
" " 2, medium	.	.	.	.	.	.	.	"	.08
" " 0, extra fine, very hard	.	.	.	.	.	.	.	"	.10
" " 1, " hard	.	.	.	.	.	.	.	"	.10
" " 2, " medium	.	.	.	.	.	.	.	"	.10
" " 3, " soft	.	.	.	.	.	.	.	"	.10
" Velvet " "	.	.	.	.	.	.	.	"	.10
Solid Ink Pencil in Cedar	.	.	.	.	.	.	.	"	.10
Academy Chalk Pencils	.	.	.	.	.	.	.	"	.08
Carbon " "	.	.	.	.	.	.	.	"	.08

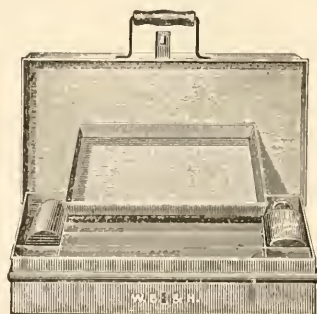
## MOVABLE CRAYON POINTS AND HOLDERS.

Hardtmuth's	{	1	2	3	4	5	}	each, \$	.25
"	{	Very soft, very black.	Soft and black.	Medium.	Hard.	Very hard.	}		
"		Crayon Leads for above, 6 in box	.	.	.	.		per box,	.25

## CHARCOAL.

French, ordinary, small, 50 sticks in box	.	.	.	.	.	.	.	\$	.25
" " large, 50 "	.	.	.	.	.	.	.		.40
" " extra large, 50 "	.	.	.	.	.	.	.		.60
" Venetian, 50 "	.	.	.	.	.	.	.		.55
Berville, Pour le Trait 50 "	.	.	.	.	.	.	.		.50
Choice Conté, 50 "	.	.	.	.	.	.	.		.50
" Berville, small, soft and black, 50 sticks in box	.	.	.	.	.	.	.		.50
" " large, soft and extra black, 30 "	.	.	.	.	.	.	.		.50
" " assorted, 4 grades, 50 "	.	.	.	.	.	.	.		.55
" Rouget, 3 " 25 "	.	.	.	.	.	.	.		.45
Venetian, extra hard, 50 "	.	.	.	.	.	.	.		.50

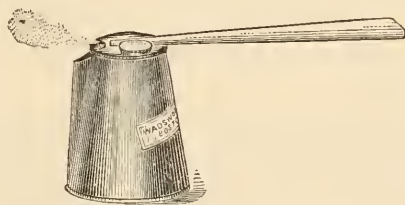
## JAPANNED TIN CHARCOAL SKETCH BOX.



With suitable divisions for holding our improved Fixateur, bottle Fixatif, 1 piece Amadou, Charcoal, Crayon Sauce, Porte Crayon, Stump and Thumb Tacks.

Empty, size  $10\frac{1}{4} \times 5$  inches . . . . . \$2.00  
 Fitted . . . . . \$3.50 to 6.50

## IMPROVED FIXATIF APPARATUS.



IMPROVED FIXATEUR.

Pasteboard Box containing our Improved Fixateur, (see above cut), Fixatif and bottle Liquid Special.

Box, complete	\$1.50
Fixateur, japanned	.50
“ nickeled	.75

### ATOMIZERS, FOR APPLYING FIXATIF.



WITH HINGE, TO FOLD FOR THE POCKET.

Tin Tube, japanned,	each	\$ .25
---------------------	------	--------

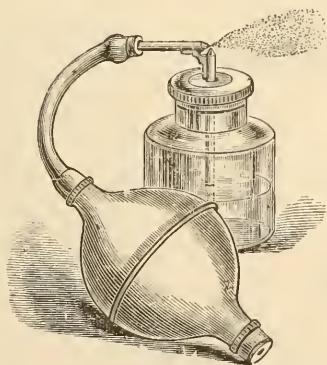


Fig. 1.

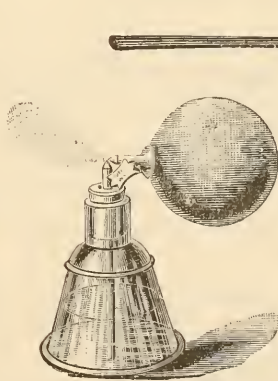


Fig. 2.

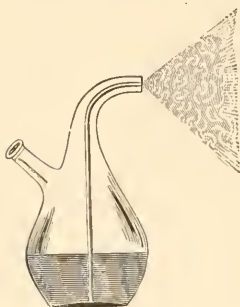


Fig. 3.

Small Glass	\$ .25
Ocean Vapor (nickel-plated, see Fig. 2)	.40
Tin (for throwing heavy spray, see cut of Fixateur)	.50
Favorite	.55
Essex Improved A (nickel-plated, Fig. 1)	1.25
Pocket Folding metal, (to insert in ordinary bottle, see Fig. 3)	.25
Pocket Folding Glass	.30

## WADSWORTH, HOWLAND &amp; CO.'S FIXATIF.

Half-Pint Bottles . . . .	\$ .35	Quart Bottles . . . .	\$1.15
Pint Bottles . . . .	.65	2 oz. " . . . .	.20



## FIXATIF ROUGET.

Box containing Apparatus, Liquids, etc. . . . .	\$2.20
Small Bottle Fixatif . . . . .	.38
Large Bottle Fixatif . . . . .	.60
Blowing Apparatus, separate . . . . .	1.45
Liquid, special . . . . .	.20

## MOUTH GLUE, SPONGES, AND CHAMOIS SKINS.

Mouth Glue, piece . . . . .	\$ .05
Sponges for use of Artists and Draftsmen . . . . .	.08 to .20
Chamois Skins of all sizes and qualities (our own importation) . . . . .	.20 to 1.00
Amadon, or Soft Chamois, in roll form . . . . . per roll	.25

## CRAYON HOLDERS.



Brass, 4, 5 and 6 inches . . . . .	.05, .08 and .10
Washed or Plated, 4, 5 and 6 inches . . . . .	.08, .10 and .12
Conté Portecrayons, Hollow Cedar Centres . . . . .	.20
Conté " Hollow Ebony Centre and Plated End . . . . .	.20

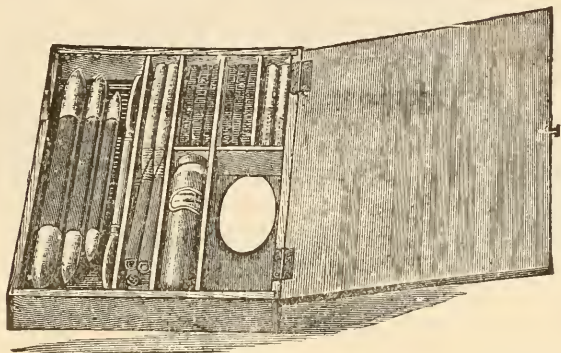
## SMUTCH AND RAG PANS.



12 inches long . . . . .	\$1.00
14 " " . . . . .	1.25

## WINSOR & NEWTON'S NEW PALETTE CHALK BOX.

FOR STUDENTS, SCHOOLS OF ART, ETC.

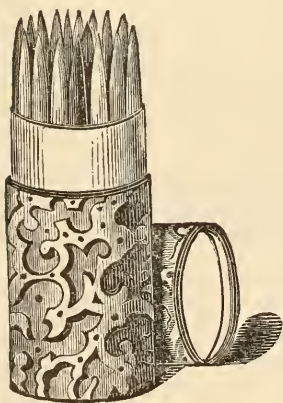


The lid on this box is covered inside with chamois leather for stumping, and the thumb-hole is so arranged as to allow of the box being held on the hand as comfortably as a palette.

The box contains: Four each Nos. 1, 2 and 3 Square Black Conté Crayons. Two each Nos. 1 and 2 Lemoine's Round White Crayons. One Bottle Stumping Chalk (Sauce Velours). One each Nos. 4 and 6 White Paper Stumps. One No. 2 White Leather Stump. Four White Tortillon Stumps. Four Gray Tortillon Stumps. One Brass Portecrayon.

WEIGHT, fitted complete, under eight ounces, or about the same as an ordinary 12-inch Mahogany Palette.

Price, \$1.25, fitted complete.



## WADSWORTH, HOWLAND & CO.'S HARD PASTEL CRAYONS.

### FIRST QUALITY.

Round Box, containing 6 Sticks	.	.	\$ .15
" " 12 "	.	.	.20
" " 18 "	.	.	.30
" " 24 "	.	.	.40
" " 36 "	.	.	.70
" " 48 "	.	.	1.00
Special Tints for Portraits, Round Box, containing 12 sticks	.	.	.40

### SECOND QUALITY.

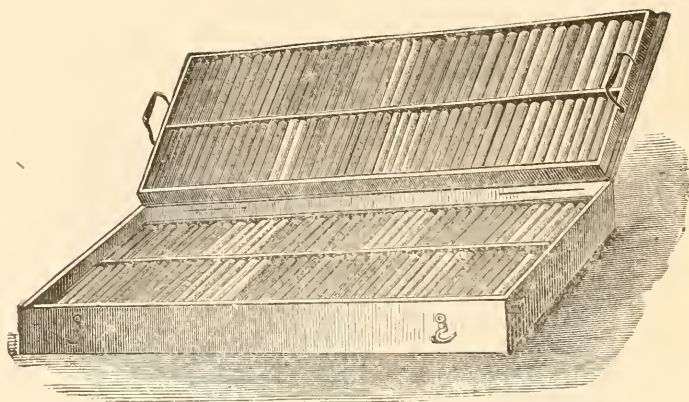
Round Box, containing 6 Sticks	.	.	.10
" " 12 "	.	.	.15

## PHOTOGRAPHIC CRAYONS.

New and easy process of coloring photographs with colored crayons.

Boxes containing 24 Crayons and stump . . . . . \$4.00

Directions for use accompany each box.



## SOFT PASTELS.

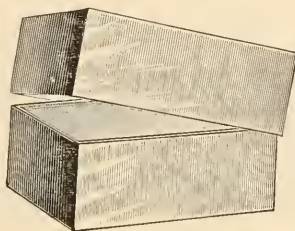
No. 1, Lefranc's First Quality, box containing 26 Crayons	.	.	.	\$ .80
2, " " " 42 "	.	.	.	1.10
2½, " " " 31 " long	.	.	.	1.25
3, " " " 58 "	.	.	.	2.00
4, " " " 64 "	.	.	.	2.70
5, " " " 129 "	.	.	.	4.50
6, " " " 156 "	.	.	.	5.50
Boxes of 26 Lefranc's Pastels, each containing an assortment of <i>either</i> Gray, Brown, Green, Yellow, &c.,	.	.	per box	\$1.50
Boxes of 26 Lefranc's First Quality Pastels, White,	.	.	"	1.20
" " " " Vermilion	.	.	"	3.00
" " " " Carmine	.	.	"	4.00
" " " " Cobalt	.	.	"	5.00
" " Girault's " White	.	.	"	.75
" " " " Black	.	.	"	.75
" of 390 " " Assorted:—250 extra soft,	.	.		
105 half-hard, and 35 large conical, for backgrounds	.	.	"	12.00
Separate Pastels from 5 to 25 cents per stick, according to color.				



## MENG'S BACKGROUND PASTEL CRAYONS.

THESE CRAYONS ARE FULLY ½ INCH THICK.

No.	S	43	with 20 crayons assorted	Gray Green	.	.	.	.	.	Per Box
44	"	20	"	Burnt Umber	.	.	.	.	.	\$1.25
45	"	20	"	Caper Green	.	.	.	.	.	1.25
46	"	20	"	Caput Mortum	.	.	.	.	.	1.25
47	"	20	"	Raw Umber	.	.	.	.	.	1.25
48	"	20	"	Gray Blue	.	.	.	.	.	1.25
49	"	20	"	Green Gray	.	.	.	.	.	1.25
50	"	20	"	Ochre and Black	.	.	.	.	.	1.25
OOA	"	35	"	Colors	.	.	.	.	.	1.80
OA	"	50	"	"	.	.	.	.	.	2.75



## WADSWORTH, HOWLAND & CO.'S PASTEL COMPOUND.

(FORMERLY DONLE'S)

IN SQUARE BLOCKS FOR BACKGROUNDS, ETC.

IN CRAYON PORTRAITURE.

Having a pressing call from Crayon and Pastel Artists for Pastels in a more economical shape and in a substance free from "Oxide of Lead" (that always turns yellow), we have had prepared for us, after careful experiment, this composition, and, in response to repeated calls from artists who have tried it, we now offer it to the public, knowing it to be superior to any of the imported pastels yet introduced.

Its *durability* and the beautiful effects in backgrounds, so *easily produced*, render its use indispensable, especially as *Pastel grounds have entirely superseded the old style of Crayon chamois work*.

For sale in all the leading Art Stores. Put up in cakes two and a half by one inch square, as follows:—white, black, five graded tints of gray, blues, greens, yellows, olives, browns, etc.

Single cakes, 20 cents. Sample cake sent prepaid on the receipt of 20 cents in stamps. *None genuine unless our name is on the box.*

W. H. & Co.'s Flesh Tints, in boxes of thirteen Crayons, . . . per box, \$ .80

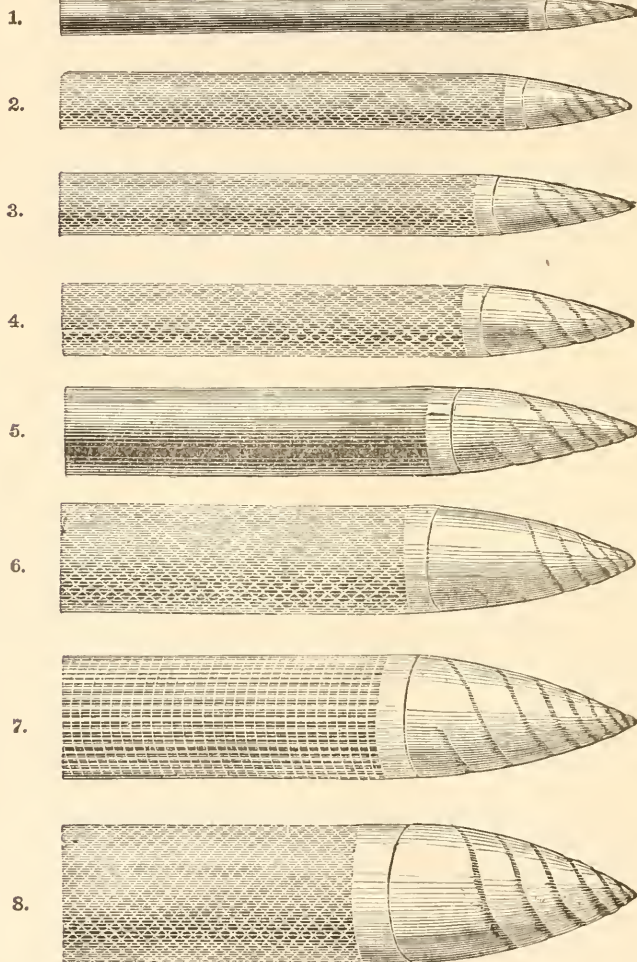
## WADSWORTH, HOWLAND & CO.'S IMPROVED PASTEL FIXATIF.

In offering this Fixatif to artists, after careful experiments, we feel confident that we are furnishing an article which has been greatly needed, namely, a fixatif that will not affect the colors or soft effect of pastel work.

Put up in 2 oz. bottles, . . . . . each, \$ .30

For Pastel Canvas, Paper and Board, see page 109.

## STUMPS.



## CHAMOIS STUMPS — ORDINARY.

No. 1, . . . . .	each, \$ .08	No. 7, . . . . .	each, \$ .13
2, . . . . .	" .08	8, . . . . .	" .14
3, . . . . .	" .08	9, . . . . .	" .20
4, . . . . .	" .10	10, . . . . .	" .22
5, . . . . .	" .10	11, . . . . .	" .25
6, . . . . .	" .12	12, . . . . .	" .30

## CHAMOIS STUMPS—EXTRA QUALITY.

No. 1,	. . . . .	each, \$ .10	No. 7,	. . . . .	each \$ .20
2,	. . . . .	" .10	8,	. . . . .	" .22
3,	. . . . .	" .10	9,	. . . . .	" .25
4,	. . . . .	" .12	10,	. . . . .	" .28
5,	. . . . .	" .12	11,	. . . . .	" .30
6,	. . . . .	" .15	12,	. . . . .	" .35

## KID STUMPS.

No. 1,	. . . . .	each \$ .08	No. 5,	. . . . .	each, \$ .12
2,	. . . . .	" .08	6,	. . . . .	" .12
3,	. . . . .	" .08	7,	. . . . .	" .15
4,	. . . . .	" .10	8,	. . . . .	" .15

## CORK STUMPS.

No. 1,	. . . . .	each, \$ .08	No. 5,	. . . . .	each, \$ .12
2,	. . . . .	" .08	6,	. . . . .	" .12
3,	. . . . .	" .10	7,	. . . . .	" .15
4,	. . . . .	" .10	8,	. . . . .	" .17

## GRAY PAPER STUMPS.

No. 1,	. . . . .	each, \$ .05	No. 5,	. . . . .	each, \$ .06
2,	. . . . .	" .05	6,	. . . . .	" .07
3,	. . . . .	" .05	7,	. . . . .	" .08
4,	. . . . .	" .05	8,	. . . . .	" .10



## TORTILLONS—SMALL PAPER STUMPS.

## GRAY, WHITE, ROSE.

12 Stumps in Package	. . . . .	per package, \$ .10
Amadou or Soft Chamois, in roll form	. . . . .	per roll. 25

## STEEL PENS.

Gillott's Crow Quill,	per doz. \$ .60	Gillott's Crow Quill, long shoulder,	per doz. \$ .70
" Lithographic,	" .60	For Kensington Painting,	.20
" Mapping,	" .60		

## ROUND WRITING PENS.

Text Book of Instruction, with 25 assorted pens	. . . . .	\$1.25
Copy Book, without instructions	" . . . . .	90
Assortment of 25 Single and Double Pens	. . . . .	.35



## DRAWING PENCILS, ETC.

## L. &amp; C. HARDTMUTH'S PENCILS.

FROM THE CELEBRATED MANUFACTORY AT VIENNA. (FOUNDED IN 1790).

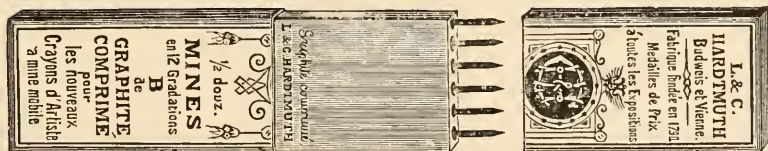
We have taken the agency of the celebrated Lead Pencils manufactured by L. & C. Hardtmuth, Vienna. We have them in different grades, the best of which have been pronounced by architects and draftsmen who have tried them, as superior to Faber's in the smooth working quality of the lead, and its still greater strength, as noticed particularly in the very soft numbers.

The following are the different degrees, with the distinguishing letters indicating the purposes for which the before-mentioned Pencils may be applied:—

## KOH-I-NOOR AND GRAPHITE COMPRIME.

No. 4 or H, hard, for sketching.	No. 2 or B, black shading.
No. 5 or HH, harder, for outlines.	BB, soft and black.
No. 6 or HHH, hardest, for outlines.	No. 1 or BBB, softer and black.
HHHH, very hard, for architects.	BBBB, very soft and very black.
HHHHHH, extra hard, for engineers.	BBBBBB, extra soft and very black,
HHHHHHH, extra, extra hard.	double thick, for large, bold pencil
F, firm, for ordinary drawing.	drawing.
No. 3 or HB, medium, for ord. drawing.	
Po'grade Drawing Pencils, 12 degrees, 6 H to 6 B	per doz. \$ .50
Best Russian Graphite Drawing Pencils, Hexagon, 6 degrees, Nos.	
1 to 6	" .80
Very best and finest Graphite Comprime Drawing Pencils, 12 degrees	
3 B to 6 H	" 1.00
Very best and finest Graphite Comprime Drawing Pencils, 4 B	" 1.12
" " " " " " 6 B	" 1.25
Black Chalk Pencils, Nos. 1, 2, 3, 4, 5	" .60
Black Chalk Artists' Tubular Pencils	each, .25
Black Chalk Leads for Artists' Tubular Pencils	per box, .25

## L. &amp; C. HARDTMUTH'S TUBULAR ARTISTS' PENCILS.



Graphite Comprime	each, \$ .25
Leads for Artists' Graphite Comprime Tubular Pencil	per box, .50

## HARDTMUTH'S POCKET AND COLORED PENCILS.



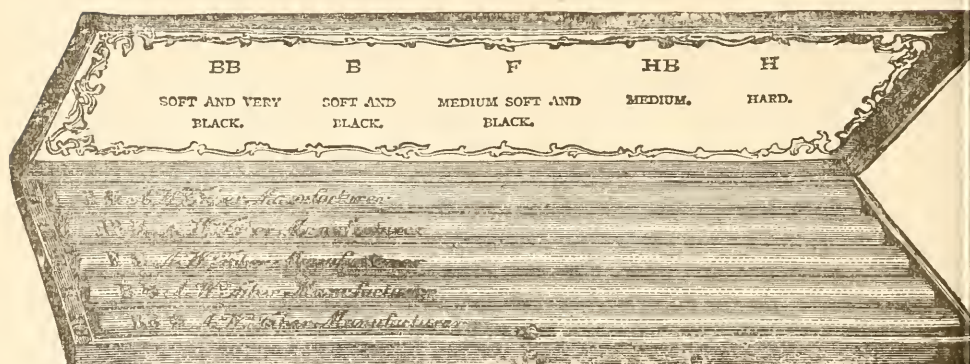
Pocket Pencil, in Sliding Case, with 12 extra points . . . . .	per box	\$ .75
Colored Chalks in Wood, Assorted Colors . . . . .	per doz.	75

## HARDTMUTH'S SCHOOL DRAWING BOX.

Polygrade Lead Pencils, 5 in wooden box . . . . .	per box	\$ .45
---	---------	--------

## A. W. FABER'S PENCILS.

IN BOXES.



5	Grades Siberian pencils	. . . . .	\$ .90
7	" "	. . . . .	1.10
5	" " and Knife and Rubber	. . . . .	1.10
10	" " " "	. . . . .	1.50
5	" English Yellow Silver	. . . . .	.55
7	" " " "	. . . . .	.60
5	" " " and Knife and Rubber	. . . . .	1.00
10	" " " "	. . . . .	.85

## A. W. FABER'S PENCILS.

FOR ARCHITECTS' AND ENGINEERS' USE, AND ALL GENERAL PURPOSES.

Siberian, 2 B to 6 H, ten grades . . . . .	per doz.	\$1.00
" 3 B and 4 B . . . . .	"	1.20
" 6 B . . . . .	"	1.40
English Yellow Silver, 4 B to 4 H . . . . .	"	.55
Round Gilt, 1, 2, 3, 4 . . . . .	"	.55
Mathematical, for Dividers, Hexagon . . . . .	"	.60
" " " Round . . . . .	"	.50

Siberian, 2 B to 6 H, 6 in Box	. . . . .		per box,	\$ .50
"     3 B and 4 B "	. . . . .		"	.60
"     6 B "	. . . . .		"	.65

Black, Red, Blue or Green . . . . . each, \$ .10

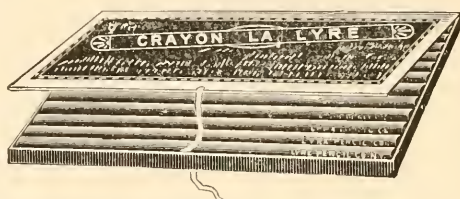
Ten grades from VVH to VVS to correspond to the imported pencils . . . . .	each, \$ .08 per doz. .50
Dixon's Sketching Crayon, large lead . . . . .	each, .08

A detailed illustration of a thick, multi-layered book or album, likely a Dixon's Artist's Sketchbook. The book is shown from a side-on perspective, revealing its numerous pages and the binding structure. The pages are arranged in a fan-like pattern, with the top page slightly open. The binding is visible on the right side, showing a series of horizontal lines and a central spine area. The text "DIXON'S ARTIST'S SKETCHBOOK" is printed on the bottom edge of the pages. The illustration is in a classic, engraved style, typical of 19th-century book advertisements.

Artists' Hexagon, 4 in a polished cedar box	•	•	•	•	•	•	\$ .80
“ 6 “ “	•	•	•	•	•	•	1.00
“ 8 “ “	•	•	•	•	•	•	1.45
“ 4 in a paper box	•	•	•	•	•	•	.50
“ 6 “	•	•	•	•	•	•	.65
“ 8 “	•	•	•	•	•	•	.80

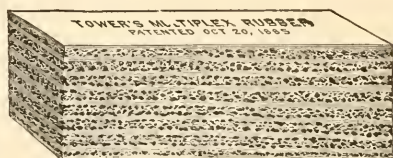
Artists' Pencil with movable lead	.	.	.	.	.	each, \$ .05
Box containing three leads for above	.	.	.	.	.	" .05

## WAX COLORED CRAYONS. IN WOOD.



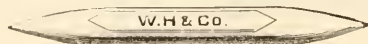
Box containing 12 shades, assorted, 7 inches long . . . per box \$ .75  
An assortment of colored crayons in sets always in stock.

## RUBBER, ETC.



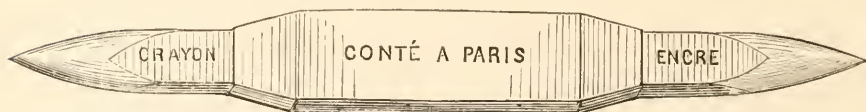
No. 1.	No. 2.
Davidson's Velvet Rubber . . . . .	\$ .05 to .50
Faber's Ink and Pencil Eraser, small size . . . . .	.15
“ “ “ mammoth size . . . . .	.20
“ Ink Eraser . . . . .	.06 to .12
“ Black Gum . . . . .	.08 to .50
“ White Rubber . . . . .	.05 to .50
“ Pencil Rubber (for either lead or ink) . . . . .	.12
Webster's Chalk Eraser . . . . .	.20
Sponge Rubber . . . . .	.20 to 1.60
Natural Rubber . . . . .	.10 to .40
Crystal Rubber . . . . .	.05
W. H. & Co.'s Artist Rubber (like cut No. 1) . . . . .	.05 to .25
Tower's Multiplex Rubber ( “ “ “ 2) . . . . .	.10 to .30
Waffle Rubber . . . . .	.15

## WADSWORTH, HOWLAND & CO.'S NIGRIVORINES.



All Rubber, small . . . . .	\$ .06
“ medium . . . . .	.08
“ large . . . . .	.10

## BATONNETS.



Ink and Crayon Eraser, Conté à Paris, large . . . . .	\$ .20
“ “ “ medium . . . . .	.15
“ “ “ small . . . . .	.10





## ETCHERS' MATERIALS.

Tracing Points . . . . .	\$ .20
Etching Points, double . . . . .	.30
Scrapers, plain . . . . .	.40
Scrapers, concave . . . . .	.60
Scrapers, concave, in handles . . . . .	1.75
Burnishers, oval . . . . .	.50
Burnishers, oval, broad . . . . .	1.25
Burnishers, oval, large, polished handles . . . . .	1.75
Hand Vises, with wooden handles . . . . .	1.00
Arkansas Oil Stones . . . . .	.50
Emery Paper, Nos. 000 to 4 . . . . .	per sheet, .05
Nitric Acid . . . . .	.50
Chloroform . . . . .	.50
Etching Ground . . . . .	per ball, .50
Liquid Ground . . . . .	per bottle, .25
Stopping Out Varnish . . . . .	" .25
Wax for Walling . . . . .	per roll, .25
Dabbers for Ground Laying . . . . .	.40
Rubber Rollers . . . . .	1.75
Gelatine Paper, white . . . . .	.35
Printing Ink (in $\frac{1}{2}$ lb. Cans) . . . . .	per can, 1.00

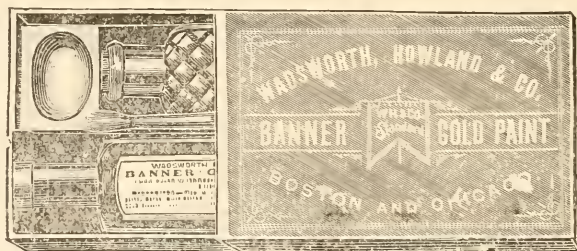
## COPPER PLATES.

Size $2\frac{3}{8} \times 3\frac{1}{4}$ inches . . . . .	each, \$ .15
$2\frac{3}{4} \times 4\frac{1}{4}$ " . . . . .	" .25
3 x 4 " . . . . .	" .25
3 x $4\frac{1}{2}$ " . . . . .	" .30
$3\frac{1}{4} \times 5$ " . . . . .	" .35
$3\frac{3}{4} \times 5\frac{1}{4}$ " . . . . .	" .40
$4\frac{1}{8} \times 5\frac{1}{4}$ " . . . . .	" .45
4 x 6 " . . . . .	" .60
5 x 8 " . . . . .	" 1.00
6 x 8 " . . . . .	" 1.20
$6\frac{1}{2} \times 9\frac{1}{2}$ " . . . . .	" 1.75
$8\frac{1}{2} \times 14$ " . . . . .	" 4.76
9 x 16 " . . . . .	" 5.76

## ETCHING PAPER.

Holland Plate Paper, Demy, . . . . .	per sheet, \$ .08
" " " Medium, . . . . .	" .10
" " " Royal, . . . . .	" .12
H. & W Plate Paper, 20 x 24, . . . . .	" .15
India Paper, extra fine, . . . . .	" .10

## METALLIC PREPARATIONS, LEAFS, ETC.

WADSWORTH, HOWLAND & CO.'S BANNER  
GOLD PAINT.

Put up in slide box, containing 1 bottle Paint, 1 bottle Mixing Liquid, Brush and  
Saucer . . . . . per box \$ .25

## WADSWORTH, HOWLAND &amp; CO.'S

SILVER AND ANTIQUE  
GREEN PAINT.

Put up in Boxes containing 1 Bottle  
Paint and 1 Bottle Mixing Liquid.

Large Size . . . . .	\$ .50
Small Size . . . . .	.25
W. H. & Co.'s Liquid Gold, (Owl Brand) . . . . .	.25

## GOLD STRIPING.

A nner and more brilliant Gold Paint  
than any in the market, and manufactured  
for us only. The only article we have  
ever seen that will retain its brightness  
under varnish.

No. 1. Bot. Paint, with Mix. Liq.	\$1.00
2. " " " "	2.00
3. " " " "	3.00
2 oz. Bot. Mix. Liq. separate .	.15
3 " " " "	.20
6 " " " "	.30
8 " " " "	.40
16 " " " "	.60



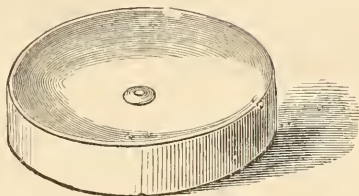
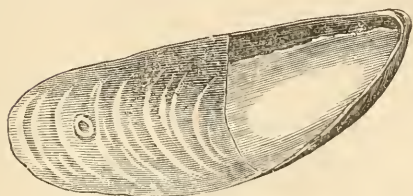
## EL DORADO GOLD PAINT.

READY FOR USE.

In polished round wooden box, containing bottle liquid gold, ready for use,  
and brush . . . . . per box, \$ .25

## MISCELLANEOUS GOLD PAINT.

Japanese Gold Paint, small	.	.	.	.	.	.	.	.	each, \$	.25
" " " large	.	.	.	.	.	.	.	.	"	.50
Platinore Electric Gilding	.	.	.	.	.	.	.	.	"	.25
Ruby's Royal Gilding	.	.	.	.	.	.	.	.	"	.50
Dent's Gold Paint	.	.	.	.	.	.	.	.	"	.25
"Our Favorite" Gold Paint	.	.	.	.	.	.	.	.	per box,	.25
Marsching's French Gold Paint, small bottle	.	.	.	.	.	.	.	.	Paint with Mixing Liquid	.45
" " " large	.	.	.	.	.	.	.	.	" without " "	.60
" " " Large Bottle Liquid	.	.	.	.	.	.	.	.		.20
Bessemer's Small Bottle Paint, with Liquid	.	.	.	.	.	.	.	.		.45
" Large Bottle Paint, without Liquid	.	.	.	.	.	.	.	.		.60
" Large Bottle Liquid	.	.	.	.	.	.	.	.		.20



## GOLD AND SILVER SHELLS AND SAUCERS.

Gold Shells	.	.	.	.	\$	.20	Silver Shells	.	.	.	.	\$	.10
Gold Saucers, 1 inch	.	.	.	.	.	.25	Silver Saucers, 1 inch	.	.	.	.	.	.15
" " 1 1/4 "	.	.	.	.	.	.30	" " 1 1/4 "	.	.	.	.	.	.20
" " 1 1/2 "	.	.	.	.	.	.35	" " 1 1/2 "	.	.	.	.	.	.25
" " 2 "	.	.	.	.	.	.50							

## GOLD AND SILVER INKS.

W. & N.'s Chinese Gold Ink	.	.	.	.	.	.	.	.	per bottle, \$	.35
W. & N.'s Silver Ink	.	.	.	.	.	.	.	.	"	.35
Parisian Gold Ink	.	.	.	.	.	.	.	.	"	.25
" Silver "	.	.	.	.	.	.	.	.	"	.25
" Fire "	.	.	.	.	.	.	.	.	"	.25

WADSWORTH, HOWLAND  
& CO.'S

## WATER COLOR BRONZES.

IN CAKES, 15 CENTS EACH.

Light Gold.  
Deep Gold.  
Silver.Light Copper.  
Dark Copper.  
Carmine.Green.  
Green Gold.  
Blue.

The above are furnished either separately or put up neatly in boxes containing nine colors, china saucer, and three brushes . . . each, \$1.50

Gold and Silver, in pans . . . \$ .20 | In half pans . . . . . 10

These colors can be used in the same manner as the ordinary water colors used by artists.

## MATERIALS FOR SILK, PLUSH, AND LUSTRA PAINTING.

We would call attention of customers to a complete assortment of Supplies suitable for these now popular branches of Ornamental Painting. In Bronzes and Flitters we carry by far the largest and best line of goods of any house in New England, being agents for the manufacturers of these articles. For Colors without lustre, the Tube Paints (mentioned elsewhere in our Artists' Catalogue), thinned with our Silk Mixture, are used. For Iridescent Lustra Painting the following are most generally called for:

### BRONZE POWDERS.

OF ALL DESIRABLE SHADES, INCLUDING GREEN AND WHITE.

We have the following shades: Rich Gold, Deep Gold, Pale Gold, Green Gold, Red Gold, Green, Fire, Crimson, Copper, Carmine, Light and Dark Blue, Orange, Lemon, Flesh, Maroon, White or Silver, Nickel, Peacock Blue, Cream, Turtle, Lilac.

No. 10,000	.	.	per oz.	\$ .25	No. 4,000	.	.	per oz.	\$ .14
" 8,000	.	.	"	.20	" 3,000	.	.	"	.12
" 6,000	.	.	"	.18	" 2,000	.	.	"	.11
" 5,000	.	.	"	.16	" 1,000	.	.	"	.10

Patent Emerald, Patent Dark Green, Patent Light Green, Patent Violet,

Patent Dark Blue, Patent Light Blue, Patent Rose . . . . . \$ .40

As agents of the American Bronze Powder Manufacturing Company, we have the largest stock of Bronze Powders in New England, and can match any sample that may be desired.

### BROCADES.

Made from same material as Bronzes, but in small flakes instead of powder, and very brilliant. Shades as follows:

Blue, Chrome Green, Crimson, Fire, Green Gold, Lemon, Orange, Pale Gold,  
Rich Gold, Silver, and Mixed . . . . . per oz. \$ .10

### FLITTERS.

MADE FROM FOIL PAPER, IN SMALL FLAKES, BUT MORE BRILLIANT THAN BROCADES.

First Quality Blue, Dark Green, Light Green, Orange, Purple and Red	per oz.	\$ .25
Assorted Colors, mixed	"	.20
Gold and Copper	"	.15
Silver	"	.18

### MIXING LIQUID FOR BRONZE.

In two ounce bottles	. . . . .	.15
In three ounce bottles	. . . . .	.20
In six ounce bottles	. . . . .	.30
In eight ounce bottles	. . . . .	.40
In sixteen ounce bottles	. . . . .	.60

### BRONZE GLAZING VARNISH.

FOR PROTECTING BRONZED SURFACES.

In four ounce bottles . . . . . each, \$ .25

### MIXTION.

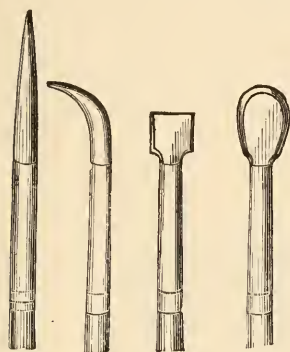
For Work on Velvet, Plush and Silk . . . . . per bottle, \$ .20

### AMBER ENAMEL FOR POTTERY.

In bottles, large size	. . . . .	\$ .50
" small size	. . . . .	.25

### BOOK OF INSTRUCTION.

For Kensington and Lustra Painting . . . . . \$ .20



## ILLUMINATING BURNISHERS.

Small Size Pencil Point . . . . .	\$ .50
Round and Curved . . . . .	.65
Flat and Wedge Shaped . . . . .	.65
Flat and Round Pointed or Oval . . . . .	.65

## COPPER FOIL OR TINSEL.

White . . . . .	per doz., \$ .60
Green, Blue, Red or Yellow, etc. . . . .	" .80

## PURE GOLD LEAF.

Extra Deep . . . . .	per book, \$ .40
Lemon . . . . .	" .38
Pale . . . . .	" .36

## PURE SILVER LEAF.

Per Book . . . . .	\$ .15
--------------------	--------

## IMITATION GOLD LEAF.

Usual size, extra deep . . . . .	per book, \$ .15
Extra size, extra deep . . . . .	" .20

## FLORENCE, OR DUTCH METAL LEAF.

White, one Blue Star . . . . .	per book, \$ .40
Yellow, one Red Star . . . . .	" .42
Yellow, No. 2, Blue Elephant, small size, extra quality . . . . .	" .43
Yellow, No. 3, Blue Elephant, medium size, extra quality . . . . .	" .48
Yellow, one Blue Star, large . . . . .	" .50
Yellow, two Blue Stars, extra large . . . . .	" .60
Copper, large size, extra quality . . . . .	" .50

## VARIEGATED METAL LEAF.

Extra brilliant tints . . . . .	per book, \$ .20
---------------------------------	------------------

This leaf is very fashionable now, and by its use very rich effects can be produced. Do not varnish it.

## NICKEL OR ALUMINUM LEAF.

Per Book . . . . .	\$ .20
--------------------	--------

This leaf will not tarnish when exposed to the weather, and is growing in favor with those who like a white leaf.

## GELATINE PAPER.

Blue, Green, Purple, Red and Yellow . . . . .	per sheet, \$ .25
White . . . . .	" .30

## COLORED FOIL OR METALLIC PAPERS.

Genuine Silver, 18 x 22	.	.	.	.	.	.	per doz., \$2.50; sheet, \$	.25
Extra Gold	"	.	.	.	.	.	" 2.50; "	.25
Assorted Colors	"	.	.	.	.	.	" 4.20; "	.37
Second Quality Gold Foil	.	.	.	.	.	.	" 1.25; "	.15
Second Quality Silver Foil	.	.	.	.	.	.	" 1.25; "	.15

## GILT AND SILVER PAPER.

Gilt Paper, 16 x 19	.	.	.	.	.	.	per doz., \$ .75; sheet, \$	.10
Silver Paper, 16 x 19	.	.	.	.	.	.	" .75; "	.10

## TIN FOIL.

Thick	.	.	.	.	per lb., \$ .25	Thin	.	.	.	.	per lb., \$ .35
Medium	.	.	.	.	" .30	Tissue	.	.	.	.	" .50

## WADSWORTH, HOWLAND &amp; CO.'S OIL GOLD SIZE.

## USED IN APPLYING LEAFS.

Quadruple Tubes	.	.	.	.	.	.	.	.	.	\$ .30
Double Tubes	.	.	.	.	.	.	.	.	.	.15

## WADSWORTH, HOWLAND &amp; CO.'S EBONIZING PREPARATION.

## FOR EBONIZING WOODS, ETC.

In 4 oz. wide-mouth bottles,	.	.	.	.	.	per doz., \$2.50; each, \$	.25
In 8 oz. " "	.	.	.	.	.	" 4 00; "	.40
Surfacing Finish, in 4 oz. bottles	.	.	.	.	.	" 2 50; "	.25

Give the surface one coat of Ebonizing Preparation, and when dry one or more coats of Surfacing Finish, according to finish desired.

## PEARL FOR ORNAMENTING.

Aurora, (large piece of Mother of Pearl)	.	.	.	.	.	per oz., \$	.50
Crushed, (fine Mother of Pearl)	.	.	.	.	.	"	.10
Scrap, (small pieces of trimming of Mother of Pearl)	.	.	.	.	.	"	.30
Snail	.	.	.	.	.	"	.60

## FROSTINGS AND FLOCKS.

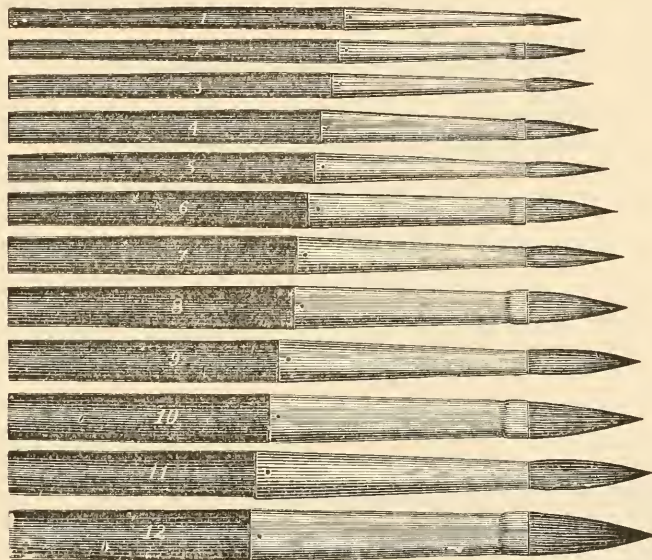
White Frosting	.	.	per oz., \$	.10	White Flock	.	.	per oz., \$	.10
Colored "	.	.	"	.12	Black "	.	.	"	.10
Mica	.	.	"	.10	Colored "	.	.	"	.12
Diamond Dust	.	.	"	.10					

## BRUSHES.

WADSWORTH, HOWLAND & CO.'S ARTISTS'  
RED SABLE BRUSHES.

FOR OIL COLORS.

ROUND AND FLAT. POLISHED HANDLES. NICKEL PLATED FERRULES.



No. 1	.	.	.	.	.	\$ .10	No. 10	.	.	.	.	.	\$ .30
2	.	.	.	.	.	.12	11	.	.	.	.	.	.32
3	.	.	.	.	.	.15	12	.	.	.	.	.	.34
4	.	.	.	.	.	.18	13	.	.	.	.	.	.40
5	.	.	.	.	.	.20	14	.	.	.	.	.	.45
6	.	.	.	.	.	.22	15	.	.	.	.	.	.50
7	.	.	.	.	.	.24	16	.	.	.	.	.	.60
8	.	.	.	.	.	.26	18	.	.	.	.	.	.70
9	.	.	.	.	.	.28	20	.	.	.	.	.	.80

## EXTRA LARGE SIZES.

$1\frac{1}{2}$ inch Flat	.	.	.	.	.	\$ .85	$1\frac{1}{4}$ inch Flat	.	.	.	.	\$ 1.50
$\frac{3}{4}$ " "	.	.	.	.	.	.95	$1\frac{1}{2}$ " "	.	.	.	.	1.75
1 " "	.	.	.	.	.	1.25						

WADSWORTH, HOWLAND & CO.'S BRIGHT'S  
RED SABLE BRUSHES.

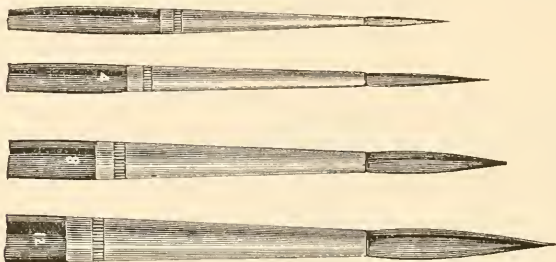
SHORT AND FLAT. POLISHED HANDLES. NICKEL PLATED FERRULES.

Nos. 1 to 10, prices same as Nos. 3 to 12 Artists' Red Sable.

# WADSWORTH, HOWLAND & CO.'S ARTISTS' RED SABLE RIGGERS.

FOR OIL PAINTING.

LONG. FOR FINE LINES. POLISHED HANDLES. NICKEL PLATED FERRULES.

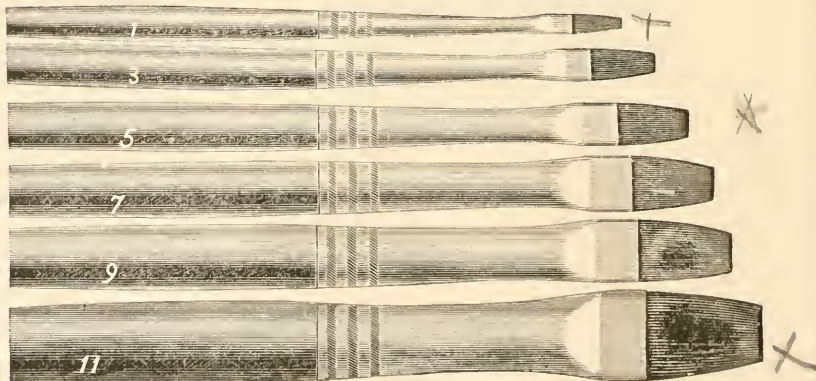


No. 1	.	.	.	.	.	\$ .10	No. 7	.	.	.	.	.	.	\$ .24
2	.	.	.	.	.	.12	8	.	.	.	.	.	.	.26
3	.	.	.	.	.	.15	9	.	.	.	.	.	.	.28
4	.	.	.	.	.	.18	10	.	.	.	.	.	.	.30
5	.	.	.	.	.	.20	11	.	.	.	.	.	.	.32
6	.	.	.	.	.	.22	12	.	.	.	.	.	.	.34

# WADSWORTH, HOWLAND & CO.'S BRIGHT'S FITCH ARTISTS' BRUSHES.

FOR OIL PAINTING.

SHORT AND FLAT. POLISHED HANDLES. NICKEL PLATED FERRULES



FLAT.

No. 1	.	.	.	.	.	\$ .10	No. 7	.	.	.	.	.	.	\$ .24
2	.	.	.	.	.	.12	8	.	.	.	.	.	.	.26
3	.	.	.	.	.	.15	9	.	.	.	.	.	.	.28
4	.	.	.	.	.	.18	10	.	.	.	.	.	.	.30
5	.	.	.	.	.	.20	11	.	.	.	.	.	.	.32
6	.	.	.	.	.	.22	12	.	.	.	.	.	.	.34

Customers will please notice that these brushes are larger than many now offered, our No. 10 being about the same size as the No. 12 ordinarily sold.

10  
36  
22

78  
2  
156

1.56  
18  
1.68

WADSWORTH, HOWLAND & CO.'S  
BRIGHT'S OX HAIR BRUSHES.

FOR OIL PAINTING.

SHORT AND FLAT. POLISHED HANDLES. NICKEL PLATED FERRULES.

No. 1	.	.	.	.	.	\$ .08	No. 7	.	.	.	.	.	\$ .18
2	.	.	.	.	.	.09	8	.	.	.	.	.	.20
3	.	.	.	.	.	.10	9	.	.	.	.	.	.22
4	.	.	.	.	.	.12	10	.	.	.	.	.	.24
5	.	.	.	.	.	.14	11	.	.	.	.	.	.26
6	.	.	.	.	.	.16	12	.	.	.	.	.	.28

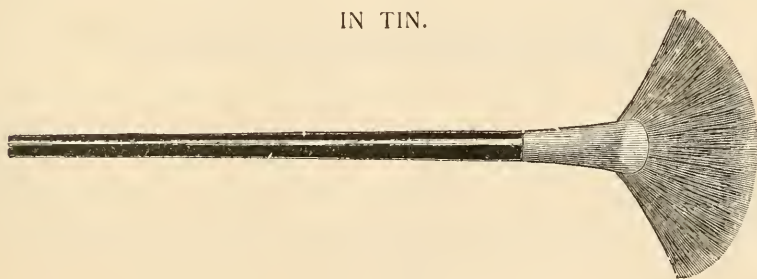
WADSWORTH, HOWLAND & CO.'S  
RUSSIAN SABLE ARTISTS' BRUSHES.

FOR OIL PAINTING.

SUBSTITUTE FOR RED SABLE. ROUND AND FLAT. POLISHED HANDLES.

No. 1	.	.	.	.	.	\$ .07	No. 7,	.	.	.	.	.	\$ .13
2	.	.	.	.	.	.08	8	.	.	.	.	.	.14
3	.	.	.	.	.	.09	9	.	.	.	.	.	.15
4	.	.	.	.	.	.10	10	.	.	.	.	.	.17
5	.	.	.	.	.	.11	11	.	.	.	.	.	.18
6	.	.	.	.	.	.12	12	.	.	.	.	.	.20

WINSOR & NEWTON'S FAN SABLE BRUSHES,  
IN TIN.



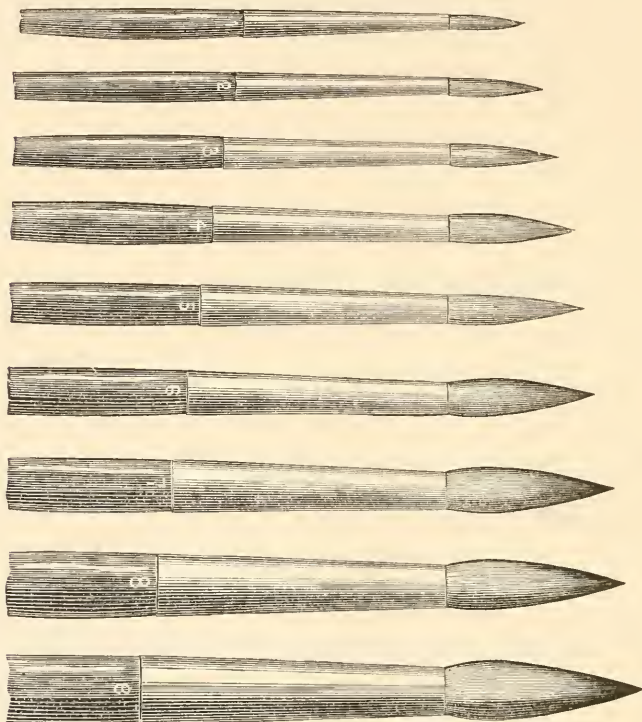
No. 1	.	.	.	.	.	\$ .50	No. 4	.	.	.	.	.	\$ .60
2	.	.	.	.	.	.55	5	.	.	.	.	.	.60
3	.	.	.	.	.	.55	6	.	.	.	.	.	.65

WINSOR & NEWTON'S BRIGHT'S SABLE  
BRUSHES.

No. 00	.	.	.	.	.	\$ .18	No. 3	.	.	.	.	.	\$ .30
0	.	.	.	.	.	.18	4	.	.	.	.	.	.35
1	.	.	.	.	.	.18	5	.	.	.	.	.	.40
2	.	.	.	.	.	.25	6	.	.	.	.	.	.50

## WINSOR & NEWTON'S ROUND RED SABLES, IN TIN.

FOR OIL PAINTING, RED POLISHED CEDAR HANDLES.



No. 00	.	.	.	.	.	\$ .18	No. 5	.	.	.	.	.	\$ .40
0	.	.	.	.	.	.18	6	.	.	.	.	.	.50
1	.	.	.	.	.	.18	7	.	.	.	.	.	.80
2	.	.	.	.	.	.25	8	.	.	.	.	.	.90
3	.	.	.	.	.	.30	9	.	.	.	.	.	1.05
4	.	.	.	.	.	.35	10	.	.	.	.	.	1.25

## WINSOR & NEWTON'S FLAT RED SABLES, IN TIN.

FOR OIL PAINTING, RED POLISHED CEDAR HANDLES.

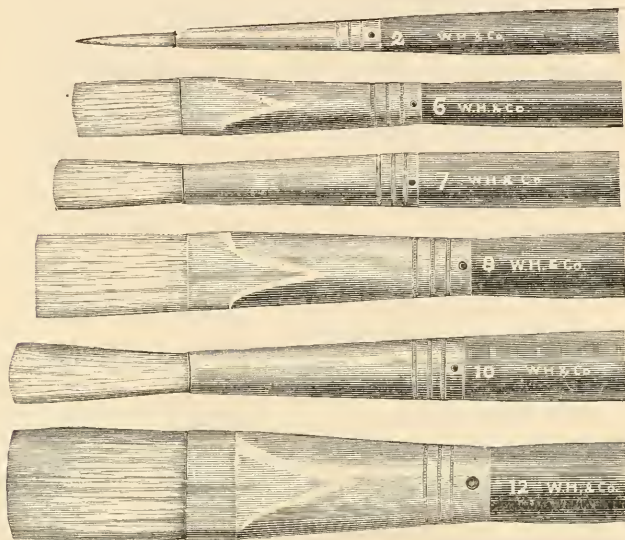
No. 00	.	.	.	.	.	\$ .18	No. 5	.	.	.	.	.	\$ .40
0	.	.	.	.	.	.18	6	.	.	.	.	.	.50
1	.	.	.	.	.	.18	7	.	.	.	.	.	.80
2	.	.	.	.	.	.25	8	.	.	.	.	.	.90
3	.	.	.	.	.	.30	9	.	.	.	.	.	1.05
4	.	.	.	.	.	.35							

## WINSOR & NEWTON'S RED SABLE RIGGERS.

Nos. 000 to 6, prices same as W. & N.'s Flat Sables for Oil Painting.

# WADSWORTH, HOWLAND & CO.'S SUPERFINE ARTISTS' BRISTLE BRUSHES.

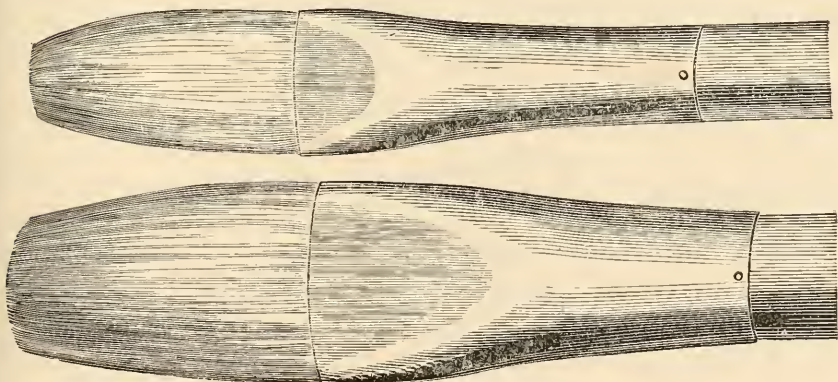
RED POLISHED HANDLES. ROUND AND FLAT.



Nos. 0 to 12 . . . . . \$ .08

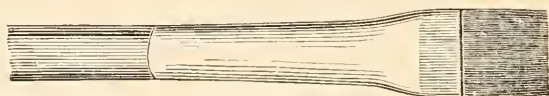
The above are two-thirds the size of corresponding numbers of Winsor & Newton's Bristle Artist.

## WADSWORTH, HOWLAND & CO.'S EXTRA LARGE ARTISTS' BRISTLE BRUSHES.



$\frac{1}{2}$ inch	.	.	.	.	.	\$ .08	$1\frac{1}{6}$ inch	.	.	.	.	.	\$ .16
$\frac{5}{8}$ "	.	.	.	.	.	.10	$1\frac{1}{4}$ "	.	.	.	.	.	.18
$\frac{3}{4}$ "	.	.	.	.	.	.11	$1\frac{3}{8}$ "	.	.	.	.	.	.22
$\frac{7}{8}$ "	.	.	.	.	.	.12	$1\frac{1}{2}$ "	.	.	.	.	.	.26
1 "	.	.	.	.	.	.14	$1\frac{3}{4}$ "	.	.	.	.	.	.30

# WADSWORTH, HOWLAND & CO.'S BRIGHT'S BRISTLE ARTISTS' BRUSHES.



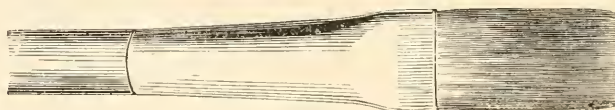
No. 1	.	.	.	.	.	\$ .08	$\frac{3}{4}$ inch	.	.	.	.	.	\$ .12
2	.	.	.	.	.	.08	$\frac{7}{8}$ "	.	.	.	.	.	.12
3	.	.	.	.	.	.08	1 "	.	.	.	.	.	.14
4	.	.	.	.	.	.10	$1\frac{1}{8}$ "	.	.	.	.	.	.16
5	.	.	.	.	.	.10	$1\frac{1}{4}$ "	.	.	.	.	.	.18
6	.	.	.	.	.	.11	$1\frac{1}{2}$ "	.	.	.	.	.	.25

## BRISTLE FAN BRUSHES, IN TIN.

For style of brush see cut Fan Sables, page 87.

Nos. 1, 2, 3, . . . each, \$ .30 | Nos. 4, 5, 6, . . . each, \$ .35

## LANDSEER'S BRISTLE ARTISTS' BRUSHES.



No. 1	.	.	.	.	.	\$ .10	No. 4	.	.	.	.	.	\$ .13
2	.	.	.	.	.	.11	5	.	.	.	.	.	.13
3	.	.	.	.	.	.12	6	.	.	.	.	.	.14

## WINSOR & NEWTON'S ROUND AND FLAT BRISTLE BRUSHES,

IN TIN, POLISHED CEDAR HANDLES.

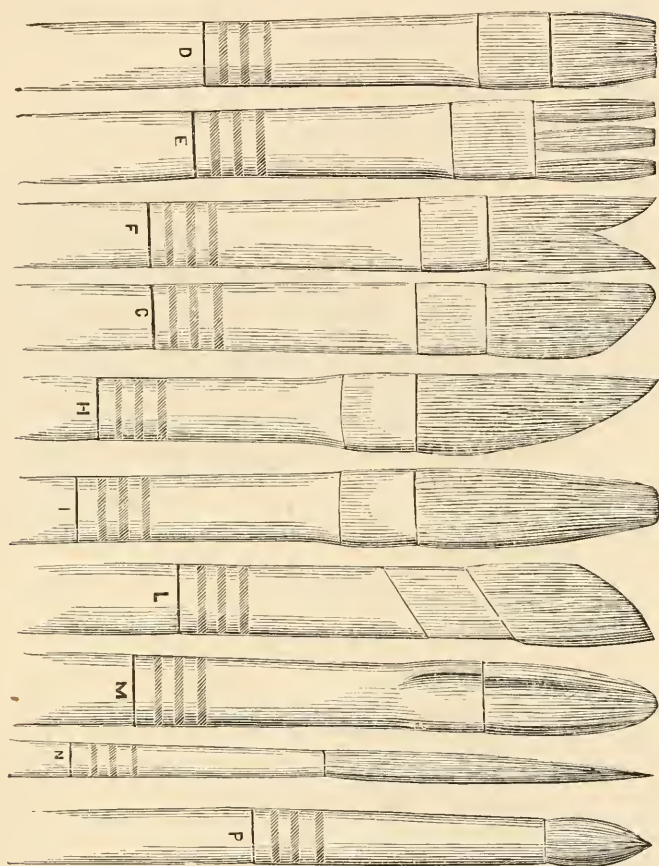
No. 00	.	.	.	.	.	\$ .10	No. 6	.	.	.	.	.	\$ .15
0	.	.	.	.	.	.10	7	.	.	.	.	.	.15
1	.	.	.	.	.	.10	8	.	.	.	.	.	.18
2	.	.	.	.	.	.12	9	.	.	.	.	.	.20
3	.	.	.	.	.	.12	10	.	.	.	.	.	.22
4	.	.	.	.	.	.13	11	.	.	.	.	.	.25
5	.	.	.	.	.	.13	12	.	.	.	.	.	.30

## ARTISTS' FRENCH BRISTLE BRUSHES.

WHITE HANDLES, ROUND AND FLAT.

Nos. 1 to 12	.	.	.	.	.	each, \$ .08	No. 17	.	.	.	.	.	each, \$ .18
1 to 12	.	.	.	.	.	per doz., .75	18	.	.	.	.	.	.20
13	.	.	.	.	.	each, .10	19	.	.	.	.	.	.22
14	.	.	.	.	.	.12	20	.	.	.	.	.	.24
15	.	.	.	.	.	.14	21	.	.	.	.	.	.26
16	.	.	.	.	.	.16	22	.	.	.	.	.	.28

The bristles in above are of superior quality, and artists who have used them pronounce them very desirable brushes.



WINSOR & NEWTON'S  
SPECIAL EXTRA FINE HOG HAIR BRUSHES,  
IN TIN.

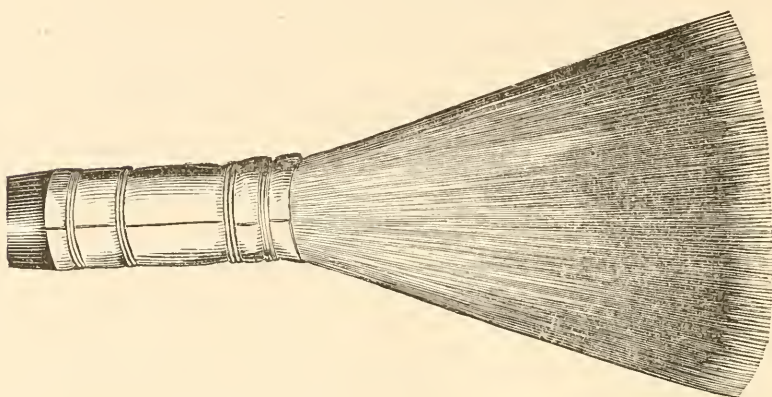
Made of the finest and softest Lyons Hog Hair, feather-edged, and graduated so that the hair may blend and keep well together in working. These Brushes may be said to range between Sable Hair Brushes and ordinary Hog Hair Brushes — combining somewhat of the softness of the former with the firmness of the latter.

An examination of the preceding cuts will show artists for what use each brush is designed. Thus, *I* is very long and of perfectly straight hair, having a good spring, and enabling square touches to be placed on with accuracy; while *M* has a hollow, which, when full of color, acts as a feeder, and enables the brush to be used for some time without being stopped for a fresh supply.

Any of above brushes . . . . . each, \$ .25

# WADSWORTH, HOWLAND & CO.'S ROUND PURE BADGER BLENDERS.

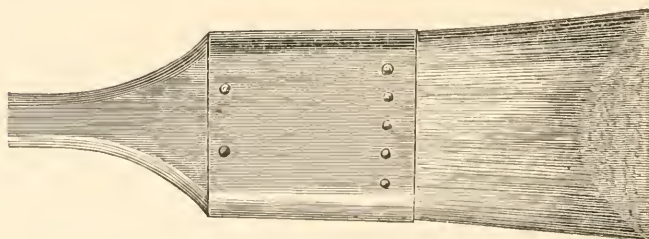
POLISHED HANDLES.



No. 1	.	.	.	.	.	\$ .15	No. 7	.	.	.	.	.	\$ .60
2	.	.	.	.	.	.20	8	.	.	.	.	.	.70
3	.	.	.	.	.	.25	9	.	.	.	.	.	.80
4	.	.	.	.	.	.30	10	.	.	.	.	.	.90
5	.	.	.	.	.	.40	11	.	.	.	.	.	1.00
6	.	.	.	.	.	.50	12	.	.	.	.	.	1.10

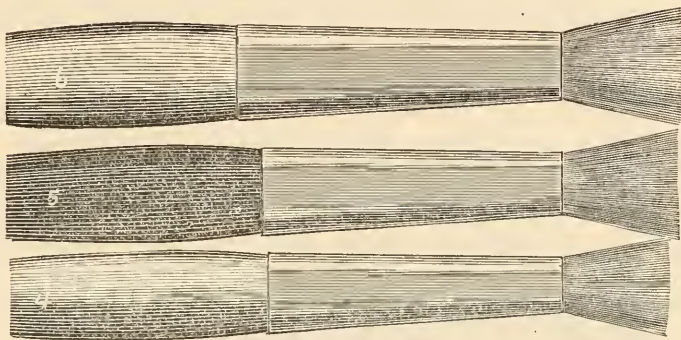
# WADSWORTH, HOWLAND & CO.'S EX. CHISEL FLAT VARNISH BRUSHES.

FINE FRENCH BRISTLES.



1 inch	.	.	.	.	each,	\$ .15	2½ inch	.	.	.	.	each,	\$ .35
1½ "	.	.	.	.	"	.22	3 "	.	.	.	.	"	.45
2 "	.	.	.	.	"	.30							

## WADSWORTH, HOWLAND & CO.'S BRISTLE POONAH BRUSHES.

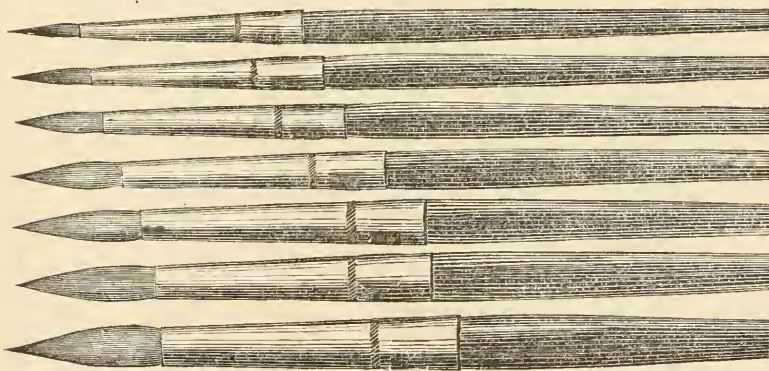


Six sizes . . . . . each, \$ .08

## WATER COLOR BRUSHES.

### WADSWORTH, HOWLAND & CO.'S BROWN AND RED WATER COLOR SABLES.

BLACK POLISHED HANDLES. PLATED FERRULES.



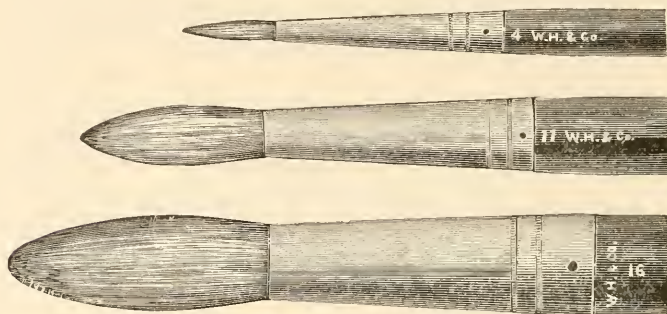
No. 1, Red or Black	.	each, \$ .20
2, " "	.	" .25
3, " "	.	" .30
4, " "	.	" .35
5, " "	.	" .40
6, " "	.	" .45
7, " "	.	" .60

EXTRA LARGE SIZES, ALBATA FERRULES.

No. 1, Red	.	.	.	each, \$1.50
2, " "	.	.	.	" 2.25
3, " "	.	.	.	" 3.00
4, " "	.	.	.	" 3.75

## SIBERIAN CAMEL'S HAIR BRUSHES.

ROUND, PLATED FERRULES. FOR ARCHITECTS AND ENGINEERS.



No. 1	-	-	-	-	-	\$ .10	No. 9	-	-	-	-	-	-	\$ .26
2	-	-	-	-	-	.12	10	-	-	-	-	-	-	.28
3	-	-	-	-	-	.14	11	-	-	-	-	-	-	.30
4	-	-	-	-	-	.16	12	-	-	-	-	-	-	.32
5	-	-	-	-	-	.18	13	-	-	-	-	-	-	.34
6	-	-	-	-	-	.20	14	-	-	-	-	-	-	.36
7	-	-	-	-	-	.22	15	-	-	-	-	-	-	.38
8	-	-	-	-	-	.24	16	-	-	-	-	-	-	.40

## DOUBLE ENDERS. BRUSH AT EITHER END.

No. 8-12	-	-	-	-	-	\$ .30	No. 11-15	-	-	-	-	-	-	\$ .60
9-13	-	-	-	-	-	.40	10-16	-	-	-	-	-	-	.60
10-14	-	-	-	-	-	.50								

## COMMON CAMEL'S HAIR BRUSHES.

IN TIN.

Round, No. 1 to 6 - - - - - each, \$ .08

## FRENCH CAMEL'S HAIR BRUSHES.

IN TIN.

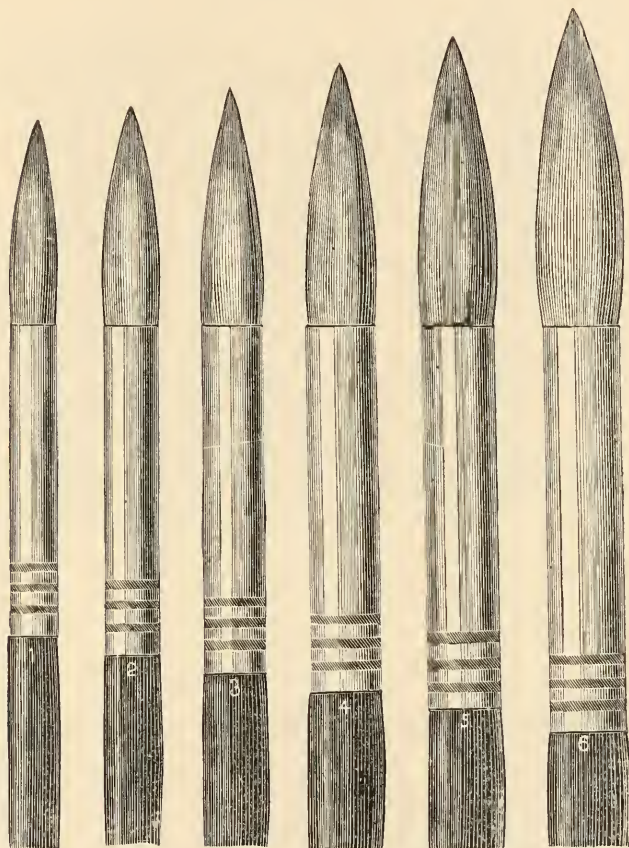
FOR TINTING OR LACQUERING.

Round, No. 1 to 6	-	-	-	-	-	-	-	each,	\$ .10 to \$ .20
Flat, $\frac{1}{4}$ inch to 1 inch	-	-	-	-	-	-	-	"	.10 to .20
Round, Double Enders	-	-	-	-	-	-	-	"	.15 to .30

For cut, see next page.

# WINSOR & NEWTON'S FINEST WATER COLOR SABLES.

IN ALBATA. EBONY HANDLES. EXTRA LARGE SERIES.



No. 1, Round . . . . .	\$2.15	No. 1, Flat . . . . .	\$2.15
2, " . . . . .	3.15	2, " . . . . .	3.15
3, " . . . . .	4.10	3, " . . . . .	4.10
4, " . . . . .	5.15	4, " . . . . .	5.15
5, " . . . . .	6.25	5, " . . . . .	6.25
6, " . . . . .	7.25	6, " . . . . .	7.25

Nos. 4, 5, and 6 made in Brown Sable only.

## WINSOR & NEWTON'S POCKET SABLES.

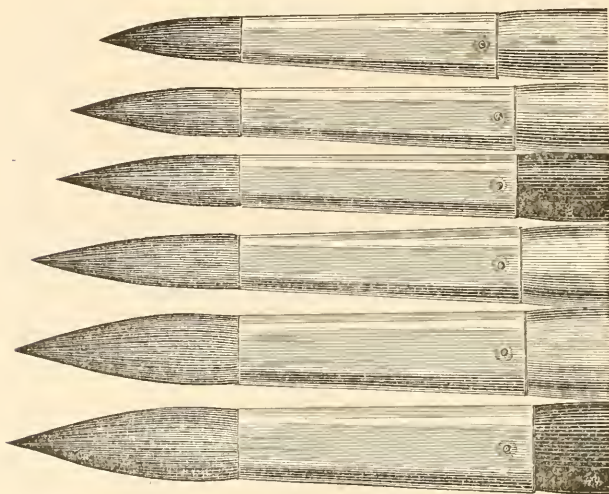
IN ALBATA.

Large . . . . .	\$3.00
Small . . . . .	2.50

The above are so made that a portion of the Albata Ferrule can be removed, turned, and the hair inserted within the handle end, thereby protecting it from all damage when carried in the pocket.

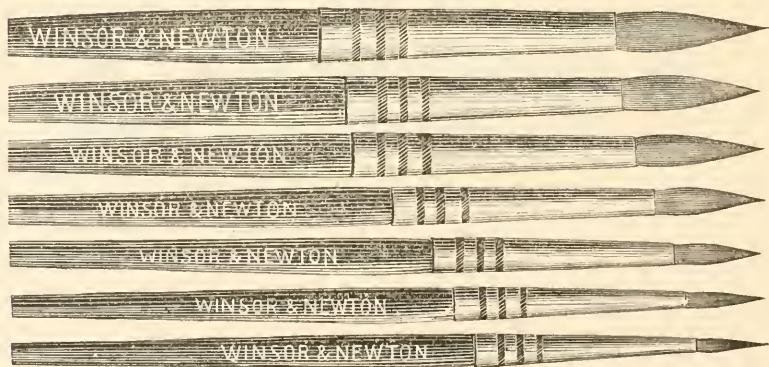
## FRENCH CAMEL'S HAIR BRUSHES IN TIN.

FOR TINTING OR LACQUERING.



## WINSOR & NEWTON'S FINEST BROWN AND RED WATER COLOR SABLES,

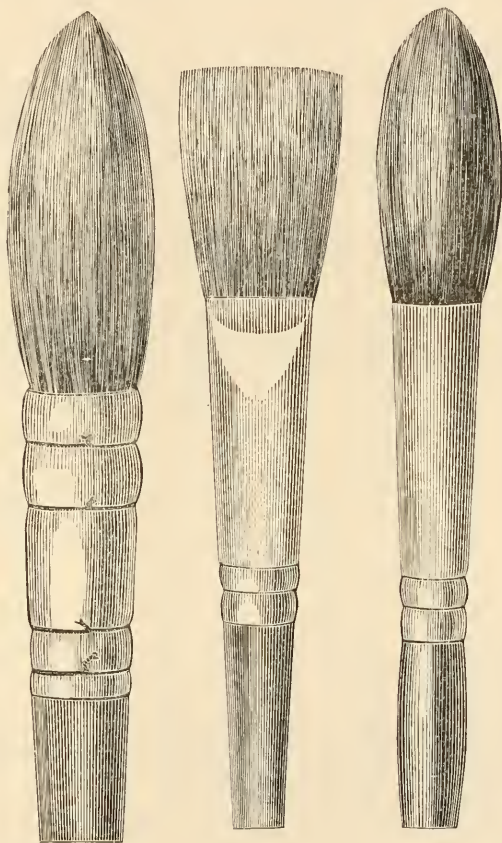
IN ALBATA. EBONY HANDLES.



No. 0	-	-	-	-	\$ .35	No. 4	-	-	-	-	\$ .65
1	-	-	-	-	.35	5	-	-	-	-	.75
2	-	-	-	-	.45	6	-	-	-	-	.90
3	-	-	-	-	.55	7	-	-	-	-	1.25

Round and Flat, same price.

# WINSOR & NEWTON'S SKY OR WASH BRUSHES. FOR WATER COLOR PAINTING.



No. 2.

Nos. 1 &amp; 3.

No. 4.

No. 1. Flat Siberian Hair, in Tin	. . . . .	\$ .75
2. Round Wire Bound Siberian Hair	. . . . .	1.00
3. Flat Dyed Sables, in Tin	. . . . .	1 38
4. Round Dyed Sables, in Tin	. . . . .	1 38

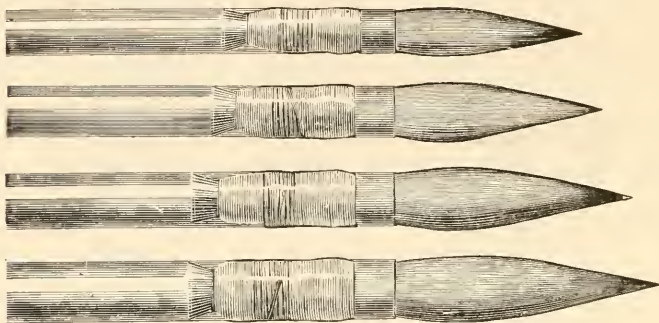
## HARDING'S STIFF WATER COLOR BRUSHES.

MADE OF THE FINEST LYONS HAIR.



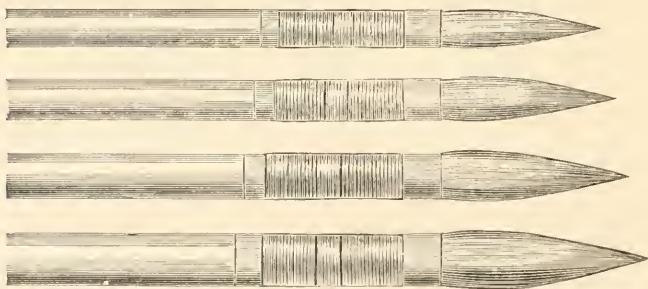
Nos. 1 to 6 . . . . . each \$ .35

## BROWN SABLE SWAN QUILLS.



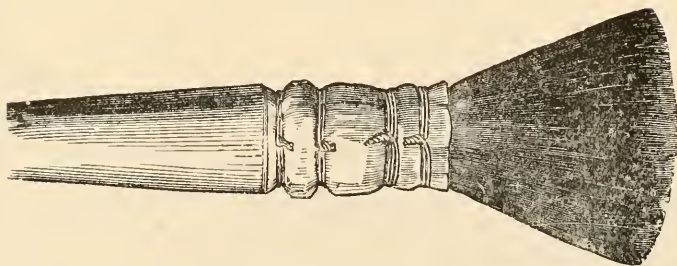
Extra Small Swan Quill	.	.	.	.	.	.	.	.	.	.	\$1.10
Small	"	.	.	.	.	.	.	.	.	.	1.38
Middle	"	.	.	.	.	.	.	.	.	.	1 65
Large	"	.	.	.	.	.	.	.	.	.	2.20
Extra Large	"	.	.	.	.	.	.	.	.	.	2.75

## FRENCH CAMEL'S HAIR SWAN QUILLS.



Extra Small Swan Quill	.	.	\$ .15	Large Swan Quill	.	.	\$ .40
Small Swan Quill	.	.	.20	Extra Large Swan Quill	.	.	.50
Middle Swan Quill	.	.	.30	Extra Extra Large Swan Quill	.	.	.60

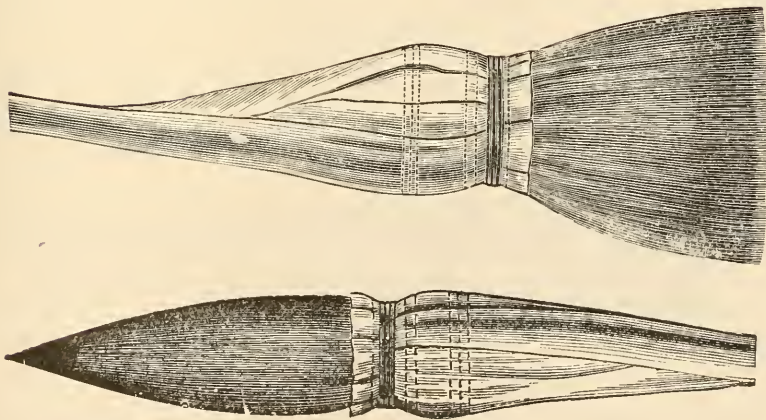
## CAMEL'S HAIR GILDERS' DUSTERS.



No. 2	.	.	.	.	.	\$ .20	No. 10	.	.	.	.	.	.	\$ .65
4	.	.	.	.	.	.30	12	.	.	.	.	.	.	1.20
6	.	.	.	.	.	.35	14	.	.	.	.	.	.	1.75
8	.	.	.	.	.	.40	16	.	.	.	.	.	.	2.25

## FRENCH CAMEL'S HAIR PENCILS.

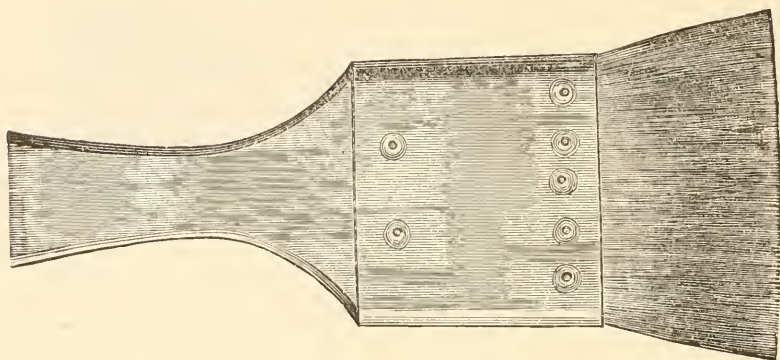
SQUARE OR POINTED.



2 Quills	.	.	.	.	.	\$ .15	5 Quills	.	.	.	.	.	\$ .30
3 "	.	.	.	.	.	.20	6 "	.	.	.	.	.	.40
4 "	.	.	.	.	.	.25	8 "	.	.	.	.	.	.60

## FRENCH CAMEL'S HAIR MOTTLETS, OR COLOR BRUSHES.

DIRECT FROM OUR PARIS AGENT.



1 inch wide . . . . .	\$ .25	2 inch wide . . . . .	\$ .70
1 $\frac{1}{4}$ " . . . . .	.35	2 $\frac{1}{2}$ " . . . . .	1.00
1 $\frac{1}{2}$ " . . . . .	.45	3 " . . . . .	1.50
1 $\frac{3}{4}$ " . . . . .	.60	4 " . . . . .	2.50

## RIVETED FRENCH CAMEL'S HAIR VARNISH BRUSHES.

1 inch . . . . .	\$ .25	2 $\frac{1}{2}$ inch . . . . .	\$ .80
1 $\frac{1}{2}$ " . . . . .	.38	3 " . . . . .	1.05
2 " . . . . .	.60	3 $\frac{1}{2}$ " . . . . .	1.60

## SUPERIOR FITCH VARNISH BRUSHES IN TIN.

POLISHED HANDLES, HAIR MORE ELASTIC THAN CAMEL'S HAIR.

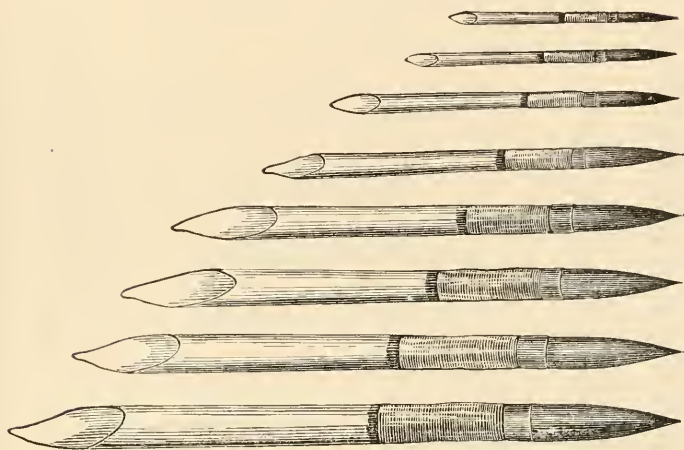
1 inch . . . . .	\$ .25	2 inch . . . . .	\$ .50
1 $\frac{1}{2}$ " . . . . .	.38		

## BEAR'S HAIR MOTTLETS, OR COLOR BRUSHES.

1 inch . . . . .	\$ .12	2 $\frac{1}{2}$ inch . . . . .	\$ .33
1 $\frac{1}{2}$ " . . . . .	.18	3 " . . . . .	.42
1 $\frac{3}{4}$ " . . . . .	.20	3 $\frac{1}{2}$ " . . . . .	.56
2 " . . . . .	.25		

## CAMEL'S HAIR MINIATURE PENCILS.

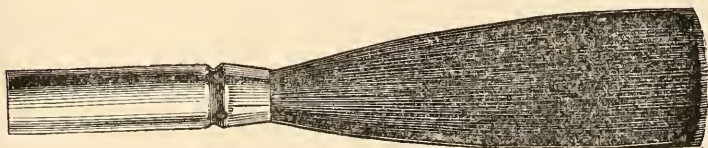
SUPER EXTRA, GOLD AND SILK BOUND.



No. 1	.	.	.	.	.	\$ .05	No. 5	.	.	.	.	.	\$ .07
2	.	.	.	.	.	.05	6	.	.	.	.	.	.08
3	.	.	.	.	.	.05	7	.	.	.	.	.	.09
4	.	.	.	.	.	.06	8	.	.	.	.	.	.10

## CAMEL'S HAIR PENCILS IN METAL TUBES.

FOR HEAVY LINING OR STRIPING.



$\frac{1}{2}$  inch to  $2\frac{1}{2}$  inches long . . . . . per doz. \$1.10, each \$ .12

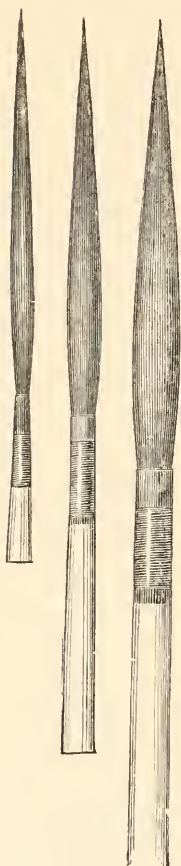
## SIBERIAN OX HAIR PENCILS.

FOR STRIPING AND LETTERING.

Nos. 1 to 8, assorted.

Per dozen . . . . \$ .90 | Each . . . . \$ .10

## CAMEL'S HAIR STRIPING BRUSHES.



FOR LETTERERS, WRITERS,  
SCROLLERS, ETC.

EXTRA.

No. 1 to 8, assorted.

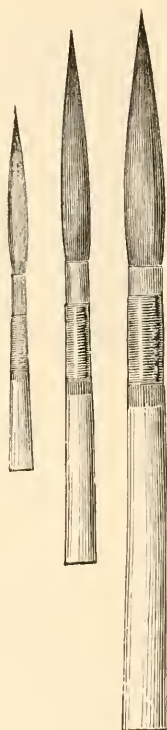
$\frac{1}{2}$ to $2\frac{1}{2}$ in. long	.	.	per doz.,	\$ .35
" "	.	.	each,	.05

GOLD AND SILK BOUND.

SUPER EXTRA.

No. 1 to 8, assorted.

$\frac{1}{2}$ to $2\frac{1}{2}$ in. long	.	.	per doz.,	\$ .50
" "	.	.	each,	.08



## FRENCH RED SABLE MINIATURE PENCILS.

Nos. 1 to 8 . . . . . each, \$ .10 to \$ .40

Sizes corresponding to Camel's Hair Miniature Pencils, see cut, page 101.

## RED SABLE LETTERING AND STRIPING PENCILS.

Nos. 1 to 8 . . . . . each, \$ .12 to \$ .60

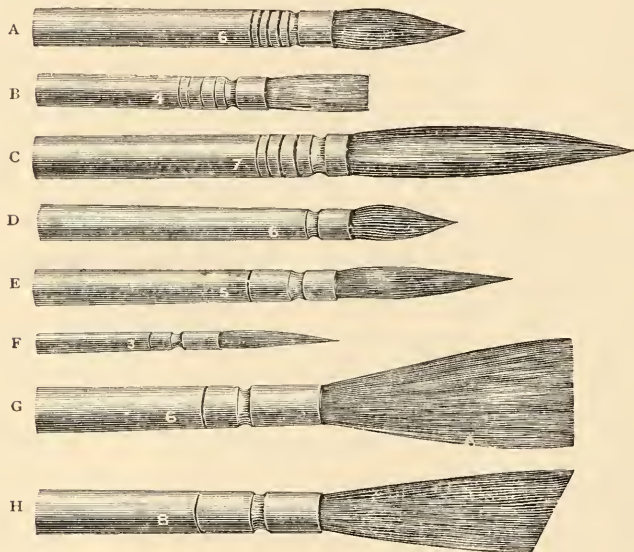
## BLACK SABLE MINIATURE PENCILS.

Nos. 1 to 8 . . . . . each, \$ .08 to \$ .40

For sizes, see Camel's Hair Miniature Pencils, page 101.

## BRUSHES FOR CHINA PAINTING.

SUPERFINE CAMEL'S HAIR  
IN QUILLS.



## A — POINTED SHADERS.

No. 1	.	.	.	.	each, \$ .05	No. 5	.	.	.	.	each, \$ .09
2	.	.	.	.	" .06	6	.	.	.	.	" .10
3	.	.	.	.	" .07	7	.	.	.	.	" .11
4	.	.	.	.	" .08	8	.	.	.	.	" .12

## B — SQUARE SHADERS.

No. 1	.	.	.	.	each, \$ .05	No. 5	.	.	.	.	each, \$ .09
2	.	.	.	.	" .06	6	.	.	.	.	" .10
3	.	.	.	.	" .07	7	.	.	.	.	" .11
4	.	.	.	.	" .08	8	.	.	.	.	" .12

## C — TRACERS.

No. 1	.	.	.	.	each, \$ .05	No. 5	.	.	.	.	each, \$ .09
2	.	.	.	.	" .06	6	.	.	.	.	" .10
3	.	.	.	.	" .07	7	.	.	.	.	" .11
4	.	.	.	.	" .08	8	.	.	.	.	" .12

SUPERFINE CAMEL'S HAIR IN QUILLS.—*Continued.*

D—SHORT PAINTING BRUSHES.

No. 1	.	.	.	.	each	\$ .05	No. 5	.	.	.	.	each	\$ .09
2	.	.	.	.	"	.06	6	.	.	.	.	"	.10
3	.	.	.	.	"	.07	7	.	.	.	.	"	.11
4	.	.	.	.	"	.08	8	.	.	.	.	"	.12

E—LONG PAINTING BRUSHES.

No. 1	.	.	.	.	each	\$ .05	No. 5	.	.	.	.	each	\$ .09
2	.	.	.	.	"	.06	6	.	.	.	.	"	.10
3	.	.	.	.	"	.07	7	.	.	.	.	"	.11
4	.	.	.	.	"	.08	8	.	.	.	.	"	.12

F—MINIATURE PAINTING BRUSHES.

No. 00	.	.	.	.	each	\$ .05	No. 2	.	.	.	.	each	\$ .08
0	.	.	.	.	"	.06	3	.	.	.	.	"	.09
1	.	.	.	.	"	.07	4	.	.	.	.	"	.10

G—SQUARE LINERS.

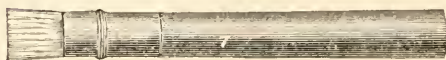
No. 1	.	.	.	.	each	\$ .05	No. 5	.	.	.	.	each	\$ .09
2	.	.	.	.	"	.06	6	.	.	.	.	"	.10
3	.	.	.	.	"	.07	7	.	.	.	.	"	.11
4	.	.	.	.	"	.08	8	.	.	.	.	"	.12

## H — CUT LINERS.

No. 1	.	.	.	.	each	\$ .05	No. 5	.	.	.	.	each	\$ .09
2	.	.	.	.	"	.06	6	.	.	.	.	"	.10
3	.	.	.	.	"	.07	7	.	.	.	.	"	.11
4	.	.	.	.	"	.08	8	.	.	.	.	"	.12

GENUINE FITCH HAIR STIPPLES OR DABBERS.

WIRE BOUND QUILLS. FOR BLENDING.



No. 1	.	.	.	.	each	\$ .08	No. 5	.	.	.	.	each	\$ .12
2	.	.	.	.	"	.09	6	.	.	.	.	"	.13
3	.	.	.	.	"	.10	7	.	.	.	.	"	.14
4	.	.	.	.	"	.11	8	.	.	.	.	"	.15

CAMEL'S HAIR BRUSHES.

FOR GROUNDING.

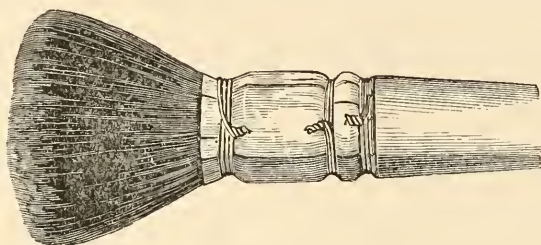
Flat, $\frac{3}{8}$ inch wide, Goodyear style	each	\$ .15
" $\frac{1}{2}$ " " Superfine, flat wood handles	"	.25
" $\frac{3}{4}$ " " " " "	"	.40
" 1 " " " " "	"	.50

# WADSWORTH, HOWLAND & CO.'S ELASTIC TINTING BRUSHES, FOR GROUNDS, &C.

SUPERFINE BADGER HAIR, IN TIN FERRULES, BLACK POLISHED HANDLES.

$\frac{3}{8}$ -inch . . . . .	\$ .20	$\frac{3}{4}$ -inch . . . . .	\$ .35
$\frac{1}{2}$ " . . . . .	.25	$\frac{7}{8}$ " . . . . .	.40
$\frac{5}{8}$ " . . . . .	.30	1 " . . . . .	.50

## WADSWORTH, HOWLAND & CO.'S FIRST QUALITY FITCH STIPPLING BRUSHES.



No. 1 . . . . .	\$ .13	No. 7 . . . . .	\$ .35
2 . . . . .	.15	8 . . . . .	.45
3 . . . . .	.18	9 . . . . .	.55
4 . . . . .	.20	10 . . . . .	.65
5 . . . . .	.22	11 . . . . .	.70
6 . . . . .	.25	12 . . . . .	.80

WITH SLANTING POINTS (DEERFOOT).

No. 2 . . . . .	\$ .30	No. 6 . . . . .	\$ .65
4 . . . . .	.45	8 . . . . .	.75

## RED SABLE LINERS.

LONG POLISHED WOODEN HANDLES.

No. 1 . . . . .	\$ .10
2 . . . . .	.12
3 . . . . .	.15

## GLASS BRUSHES.

FOR MATTING (SCOURING) BURNISH GOLD.

No. 1. Double, 8 inches long, $\frac{1}{2}$ inch diameter . . . . .	\$ .25
2. " 8 " $\frac{3}{4}$ " " . . . . .	.50
3. " 8 " 1 " " . . . . .	.75

## DRAWING PAPERS AND BOARDS.

## WHATMAN'S PERFECT DRAWING PAPERS.

To prevent mistakes we would ask customers in ordering to designate the surface required, as follows:—

H. P. designates Hot Pressed, and has a smooth surface.

C. P. designates Cold Pressed, and has a slightly grained surface.

Ex. R. designates Extra Rough, and has a roughly grained surface.

The H. P. is principally used for ink drawings. The C. P. is used for pencil or crayon drawings and water colors. The Ex. R. is used for water colors.

									Per Sheet.
Antiquarian,	31 x 52 inches	.	.	.	.	.	.	.	\$1.50
Double Elephant,	27 x 40 "	.	.	.	.	.	.	.	.25
Imperial,	22 x 30 "	.	.	.	.	.	.	.	.12
Super Royal,	19 x 27 "	.	.	.	.	.	.	.	.10
Royal,	19 x 24 "	.	.	.	.	.	.	.	.07
Medium,	17 x 24 "	.	.	.	.	.	.	.	.06
Demy,	15 x 20 "	.	.	.	.	.	.	.	.05

## WHATMAN'S PERFECT PAPERS.

## EXTRA WEIGHT.

									Per Sheet.
Double Elephant,	27 x 40 inches	.	.	.	.	.	.	.	\$0.50
Imperial,	22 x 30 "	90 lbs	to ream	.	.	.	.	.	.20
"	22 x 30 "	140	"	.	.	.	.	.	.30
"	22 x 30 "	240	"	.	.	.	.	.	.50
"	22 x 30 "	300	"	.	.	.	.	.	1 25

## WHATMAN'S BOARD.

Imperial,	22 x 30	.	.	.	.	.	.	per sheet,	\$ .50
Half Imperial,	15 x 22	.	.	.	.	.	.	"	.30

These boards consist of Whatman's Paper, mounted on cardboard, with an extra paper on the back to prevent warping. They are much used by artists and designers.

## WINSOR &amp; NEWTON'S GRIFFIN ANTIQUARIAN.

A pure, choice and first-class Drawing Paper of Whatman's manufacture.

Size 31 x 52 inches . . . . . per sheet, \$2.25

## HARDING'S PAPERS.

Imperial,	22 x 30 inches	.	.	.	.	.	.	per sheet,	\$ .13
"	" double thick	.	.	.	.	.	.	"	.25

A most desirable paper for Flower Painting in Water Colors. A regular texture, and slightly buff tinted—superior for Pencil Drawing.

GENUINE CRESWICK PAPERS.

[illegible]

FRENCH TORCHON PAPERS.

EXTRA ROUGH SURFACE.

Imperial, 22 x 28 . . . . . per sheet, \$ .10 per quire, \$2.00

This paper is much used by Passe-Partout Makers.

GERMAN DRAWING PAPERS, HARD FINISHED  
SURFACE.

FOR PENCILLING OR DRAFTING.

										Per Sheet.	Per Quire.
Double Elephant,	26	x 40	inches	.	.	.	.	.	.	\$ .15	\$2.75
Imperial,	22	x 30	"	.	.	.	.	.	.	.08	1.60
Super Royal,	19	x 27	"	.	.	.	.	.	.	.08	.90
Royal,	19	x 24	"	.	.	.	.	.	.	.06	.75
Medium,	17	x 22	"	.	.	.	.	.	.	.05	.60
Demy,	15½	x 19½	"	.	.	.	.	.	.	.04	.45
Cap,	14	x 17	"	.	.	.	.	.	.	.04	.35

ENGLISH TINTED CRAYON PAPERS.

Double Elephant, 27 x 40, 6 tints,	.	.	.	.	.	.	per sheet, \$	.20
Imperial, 22 x 30, 35 "	.	.	.	.	.	.	"	.12
" Hand Made, 22 x 30, 7 tints	.	.	.	.	.	.	"	.20

FRENCH TINTED CRAYON PAPERS.

[illegible]

We carry an assortment of the best colors in these papers, and import special tints to order.

Crayon papers on stretchers, any size to order.

FRENCH CHARCOAL PAPERS.

Michallet, 19 x 24, white or tinted	.	.	.	.	.	.	per sheet, \$	.06
Lalanne, 19 x 24, " "	.	.	.	.	.	.	"	.06
Allonge, 19 x 24, cream tint	.	.	.	.	.	.	"	.08
Rose, 19 x 24, .	.	.	.	.	.	.	"	.08
Coquelin, 19 x 24, white	.	.	.	.	.	.	"	.10

L. H. MOUNT'S, FOR WATER COLOR PAINTING.

ROUGH AND EXTRA ROUGH SURFACE.

6 x 10	.	.	.	.	each	\$ .15	11 x 15	.	.	.	.	each	\$ .30
7 x 12	.	.	.	.	"	.20	14 x 20	.	.	.	.	"	.40
9 x 14	.	.	.	.	"	.25	Larger sizes to order.						

## WESTON'S LINEN RECORD PAPERS.

FOR BLUE PROCESS WORK, PEN AND PENCIL DRAWING.

Imperial, 23 x 31 . . . . .	per sheet, \$	.09
Super Royal, 19 x 27 . . . . .	"	.08
Royal, 19 x 24 . . . . .	"	.07
Medium, 18 x 23 . . . . .	"	.06
Demy, 16 x 21 . . . . .	"	.05
American Folio, 17 x 22 . . . . .	"	.04

## ENGLISH METALLIC PAPER.

UNEXCELLED FOR PENCIL SKETCHING AND SHADING.

Royal, 17 x 23 . . . . .	per sheet, \$	.08	per quire, \$	1.50
--------------------------	---------------	-----	---------------	------

We also have this paper bound in blocks and books, listed under Sketch Blocks and Books.

## AUTOGRAPHIC OR HAND STIPPLE DRAWING PAPER.

FOR PHOTO-ENGRAVING AND LITHO-TRANSFERRING.

By rubbing the crayon over the surface of the paper the picture is formed in stipple, in light and shade, at the will of the artist. Drawings made on this paper with our L. C. H. 6B pencils may be directly reproduced.

In sheets 11 x 14 . . . . .	per sheet, \$	.40	per quire, \$	8.00
" 14 x 22 . . . . .	"	.65	"	13.50

## ETCHING PAPER.

Holland Plate Paper, Demy . . . . .	per sheet, \$	.08
" " " Medium . . . . .	"	.10
" " " Royal . . . . .	"	.12
H. & W. Plate Paper, 20 x 24 . . . . .	"	.10

## INDIA PROOF PAPER.

Extra fine . . . . .	per sheet, \$	.10
----------------------	---------------	-----

## PASTEL PAPERS AND BOARDS.

Pastel painting is an old "art." Pastels have been excavated from the ruins of Pompeii. Although over two thousand years old, they were found in an admirable state of preservation; age preserves and beautifies them; the older they are the more beautiful and striking they become. The best Pastel pictures are painted on paper prepared with wax, which gives a beautiful tint, and holds the color, altogether different from the so-called Pastels painted with a little colored chalk rubbed on a piece of common paper. The name Pastel originated from *paste*, as Pastel Colors are mixed with paste. Pastel painting is only a lost art, revived after having been dead two thousand years.

Pompeii Pastel Board, W. H. & Co.'s (a superior article)		per sheet, \$	.40
French " Paper, Royal	19 x 24 inches	"	.20
" " Imperial,	21 x 28 "	"	.25
" " Board,	21 x 28 "	"	.65
" " "	18 x 24 "	"	.50
Pastel Canvas, 36 inches wide, rough or velvet surface		per yard,	1.20
Monochromatic Board		per sheet,	.45

## IMPRESSION PAPERS.

Black,	12 x 18 inches	per sheet, \$	.08
Blue,	12 x 18 "	"	.08
Mauve,	12 x 18 "	"	.08
Red,	12 x 18 "	"	.08
Green,	12 x 18 "	"	.08
White,	12 x 18 "	"	.08
Yellow,	12 x 18 "	"	.08

## MANILA PAPER IN SHEETS.

Imperial, 22 x 30	per quire, \$	.75	per sheet, \$	.05
Half Imperial, 15 x 22	"	.40	"	.03

## WHITE BRISTOL BOARDS.

		2 Sheet.	3 Sheet.	4 Sheet.
Cap,	12 x 15 inches, per sheet,	\$ .10	\$ .12	\$ .15
Demy,	14 x 18 " "	.12	.15	.20
Medium,	16½ x 20½ " "	.15	.20	.24

## TURNBULL'S ABRADED BOARDS.

		2 Sheet.	3 Sheet.	4 Sheet.
Cap,	12 x 15 inches, per sheet,	\$ .15	\$ .20	\$ .25
Demy,	14 x 18 " "	.20	.25	.30
Medium,	15½ x 20½ " "	.25	.37	.48

## MOUNTING BOARDS.

22 x 30, 6 ply White, Pearl, Black, Granite and Brown	per sheet, \$	.10
Glazed White	"	.12
30 x 40, 8 ply White	"	.35
Heavier Boards in stock and furnished to order.		
Thin Pulp Board, 26 x 38	per sheet, \$	.12
Thick " " 26 x 38	"	.20

## AMERICAN WATER COLOR OR MAT BOARDS.

26 x 38 inch	each, \$	.20
26 x 38 " Double Thick	"	.25
26 x 38 " Triple	"	.35
26 x 38 " Quadruple	"	.45
30 x 40 " Double	"	.30
30 x 40 " Triple	"	.40
30 x 40 " Quadruple	"	.50
38 x 52 " Triple	"	.75
38 x 52 " Quadruple	"	1.00

These boards may be used on either side, one being white and the other a cream tint.

## PEBBLE PAPER FOR MATS.

22 x 34, Cream, Pink or Blue	per sheet, \$	.12
------------------------------	---------------	-----

## MANILA DETAIL PAPER.

We have constantly in stock a full line of well seasoned Detail Papers, in various widths, weights, and surfaces. We shall be pleased to send samples to any one desiring them. We especially recommend the following :—

L Manila, medium, 36 inches wide, 50 yard roll	per roll	\$2.50
" " 40 " "	"	3.00
" " 48 " "	"	4.00

Other weights to order.

Buff Tint Manila, thin, 48 inches, smooth	per yard	.10
" " " thick, 48 inches, smooth	"	.12
" " " extra " 48 " "	"	.15

## LE ROI DETAIL PAPER.

This is a medium weight paper, of a warm cream tint, with a slight grain, and will bear erasing with knife or rubber.

30 inches wide	per roll of 10 yards, \$	1.00
42 " "	" "	1.25

## DUPLEX DRAWING AND DETAIL PAPER

### A SUBSTITUTE FOR MANILA.

It has a slightly rough surface, even grain, is very *tough*, will bear *erasing* by knife or rubber to an unusual extent, lies flat on the board, and takes ink, color and pencil well. It has neither the spots found in manila, *nor will it stretch or become wavy in damp weather*. The tint is somewhat like that of Manila, and calculated not to appear soiled when used, and to show well the effect of colors.

In spite of the higher price per pound, it *costs hardly more than Manila by the yard*, as it is very much lighter, owing to the entire absence of all mineral adulterations. It bears the water mark "DUPLIX" [Trade Mark], which please observe, as DUPLEX PAPERS are warranted, and will give entire satisfaction

No. 50, 36-inch, in original rolls,	.	per pound,	\$ .25	per roll of 10 yards	\$1.20
No. 50, 42-inch " " "	.	"	.28	" "	1.55
No. 50, 56-inch " " "	.	"	.25	" "	2.00
No. 52, 36-inch " " "	.	"	.25	" "	1.50
No. 52, 56-inch " " "	.	"	.25	" "	2.50

## WHITE DRAWING PAPERS IN ROLLS.

G. Cartoon, 60 inches wide, medium weight and surface . . .	per yard,	\$ .45
Eggshell, 58 " one of the best known papers . . .	"	.40
C. Cartoon, 58 " with grain . . .	"	.25
Leonine, 60 " strong and heavy . . .	"	.50
Paragon, 58 " grained surface for general drawing, either in lines or in wash . . .		.50
Universal, slightly grained surface, suitable for work in ink, color, pencil or crayon, 36 inches wide . . .	per yard,	.20
42 " . . .	"	.25
56 " . . .	"	.30
62 " . . .	"	.35
Steinbach, medium, for solar printing and blue process work, 54 in. wide, " . . .		.50

## WHATMAN'S CONTINUOUS PAPER.

FOR LARGE WATER COLOR PAINTING AND COLORED ARCHITECTURAL AND MECHANICAL DRAWINGS.

54 inches wide . . . . .	per yard,	\$ .50
--------------------------	-----------	--------

## CHAGRINE.

A new paper, very similar to Whatman's Torchon Paper; especially adapted for water color work and passe-partout makers, 54 inches wide . . . per yard, \$ .35

## MOUNTED DRAWING PAPERS IN ROLLS.

## CLOTH BACKED.

Whatman's Double Elephant, 40 inches wide	.	.	.	.	per sheet,	\$1.00
" Imperial, 21 x 30 inches	.	.	.	.	"	.60
Eggshell, 30 inches wide,	.	.	.	per 10-yard roll,	\$ 6.50 per yard,	\$ .70
" 54 "	.	.	.	" "	10.50 "	1.10
" 60 "	.	.	.	" "	11.50 "	1.20
German Cartoon, 60 "	.	.	.	" "	12.00 "	1.20
" 30 "	.	.	.	" "	6.00 "	.65
Leonine, 62 "	.	.	.	" "	15.00 "	1.60
Paragon, 58 "	.	.	.	" "	12.00 "	1.25
Eagle, 36 "	.	.	.	per 25-yard roll,	8.00 "	.45
Duplex, 56 "	.	.	.	" 10 "	9.50 "	1.00
Hercules 62 "	.	.	.	" " " "	15.00 "	1.60

## IMPERIAL TRACING OR VELLUM CLOTH.

18 inches wide	.	.	.	.	per 24-yard roll, \$ 3.75	per yard, \$ .25
30 "	.	.	.	.	" " 7.00	" .35
36 "	.	.	.	.	" " 8.00	" .45
42 "	.	.	.	.	" " 10.50	" .50
48 "	.	.	.	.	" " 12.50	" .60
54 "	.	.	.	.	" " 15.00	" .75

The Imperial Cloth, designated "Dull Black," having one side unglazed, takes pencil, ink and color much better than the ordinary glazed surface.

Cloth, glazed both sides, furnished, if desired.

We carry only "Imperial" Cloth in stock, as our experience has been that it is the only make giving general satisfaction. We furnish other grades to order.

## TRACING PAPERS IN SHEETS AND ROLLS.

Imperial, 20 x 30 inches	.	.	.	.	per quire, \$1.00	per sheet, \$ .06
Double Elephant, 27 x 40 "	.	.	.	.	" 1.60	" .12
Royal Vegetal, 19 x 24 "	.	.	.	.	" 1.50	" .10
Jesus " 21 x 28 " (thick)	.	.	.	.	" 2.50	" .15
Double Elephant Vegetal, 27 x 40 inches	.	.	.	.	" 7.00	" .30
Flaxine, 21 x 31 inches	.	.	.	.	" 2.50	" .12
So. Kensington, 27 x 40 "	.	.	.	.	" 2.25	" .12
Bond (thin), 21 x 31 "	.	.	.	.	" 1.50	" .10
Bond (thick), 22 x 28 "	.	.	.	.	" 2.00	" .12
Bond (thick), 27 x 40 "	.	.	.	.	" 2.50	" .15
Roll, English No. 1, 20 yards by 40 inches	.	.	.	.	.	per roll, 2.50
" " No. 2, 20 " " 40 "	.	.	.	.	.	" 4.00
" " Very Strong, 20 " " 38 " medium	.	.	.	.	"	" 5.00
" " " 20 " " 30 " heavy	.	.	.	.	"	" 5.00
" " White, 11 " " 44 "	.	.	.	.	"	" .80
" " 22 " " 44 "	.	.	.	.	"	" 1.60
" " Alba, 44 " " 54 "	.	.	.	.	"	" 5.00
" " Economy, 50 " " 60 "	.	.	.	.	"	" 3.25
" " Paris, 20 " " 42 "	.	.	.	.	"	" 2.25
" " Manila, 50 " " 40 "	.	.	.	.	"	" 1.25
" " 50 " " 48 "	.	.	.	.	"	" 1.50
" " 25 " " 40 "	.	.	.	.	"	" .85
" " 25 " " 48 "	.	.	.	.	"	" 1.00
" " Bond, 50 " " 36 "	.	.	.	.	"	" 5.00
" " Taurus, 20 " " 37 "	.	.	.	.	"	" 4.00
" " Orion, 20 " " 42 "	.	.	.	.	(No. 16 bond).	" 1.50

## CROSS-SECTION PAPERS.

Trautwine's Cross-section and Diagram, 10 feet to inch, for embankments of 14 and 24 feet, roadway, and for excavations of 18 and 28 feet, rulings 19 $\frac{3}{4}$ x 12 inches, . . . . .	per sheet,	\$ .25
Cross-Section Papers (Plate C), engraving 22 x 16 inches, 8 feet to inch, . . . . .	per sheet,	.25
Cross-Section Papers (Plate F), engraving 20 x 16 inches, 10 feet to inch, . . . . .	per sheet,	.25
Cross-Section Papers (Plate G), engraving 22 x 16 inches, 10 feet to inch, every fifth line heavy, . . . . .	per sheet,	.25
Cross-Section Papers (Plate H), engraving 21 x 16 inches, 16 feet to inch, . . . . .	per sheet,	.25
Plates C, F, G or H, printed in either green or red; furnished in continuous rolls of 50 yards, or mounted on cloth in rolls of 20 yards, or printed on tracing paper in sheets.		
Cross-Section Papers, engraving 40 x 50 centimeters, divided to millimeters, . . . . .	per sheet,	.25
Cross-Section Papers, continuous, 50 centimeters wide, divided to millimeters, in rolls of 50 yards, . . . . .	per yard,	.30
Cross-Section Papers, rulings 21 x 16 inches, 16 feet to inch, every eighth line heavy, . . . . .	per sheet,	.25
Cross-Section Papers, rulings 18 x 18 inches, 14 feet to inch, . . . . .	"	.25
Cross-Section Papers, rulings 18 x 23 inches, 9 feet to inch, . . . . .	"	.12
Cross-Section Papers, rulings 18 x 18 inches, 12 feet to inch, . . . . .	"	.15
Cross-Section Papers, rulings 18 x 24 inches, 8 feet to inch, . . . . .		.15

Special rulings in stock.

We are prepared to furnish Cross-Section Papers with special rulings to order at short notice.

## CROSS-SECTION BLOCKS.

9 x 11, Rulings 10ths, heavy line blue . . . . .	each	\$ .35
9 x 12, " 8ths, " " red . . . . .	"	.35

## CONTINUOUS PROFILE PAPER.

PRINTED IN ORANGE OR GREEN.

Plate A.—Horizontal Divisions, 4 to the inch; Vertical Divisions, 20 to the inch, and having every tenth horizontal division line, and every fifteenth vertical division line, heavier than the others . . . . .	per yard,	\$ .30
Plate B. Horizontal Divisions, 4 to the inch; Vertical Divisions, 30 to the inch, and having every fourth horizontal division line, and every twenty-fifth vertical division line, heavier than the others . . . . .	per yard	.30
Plates A and B, mounted on cloth . . . . .	per yard,	.75
Plates A and B, printed on tracing paper (orange only) . . . . .	"	.30

## FERRO-PRUSSIAN PAPER.

FOR BLUE PROCESS COPYING.

This paper is now largely used by architects and engineers for the *easy* and *rapid* duplicating of drawings, tracings, contracts, estimates, etc., in fact all drawings and writings, provided they are on paper allowing light to pass through, and used on one side only. The following are some of the qualities it possesses:

1. It keeps any length of time if kept in a dark and dry place, and is consequently always ready for use.

2. If exposed to light behind a drawing or tracing, it will give a clear and perfect reproduction of the original, showing *clear white lines* on a blue background.

3. By its use all mistakes of figures or lines are avoided; the reproduction being made photographically, the copy must necessarily be an exact counterpart of the original.

The superiority of the results, and low price of the paper, make it an indispensable article in an office where accuracy is desired.

## SATIN BLUE PRINT PAPER.

PREPARED, THICK.

27 inches wide	.	.	.	.	.	.	.	per roll of 10 yards,	\$2.25
30 " "	.	.	.	.	.	.	.	" "	2.50
36 " "	.	.	.	.	.	.	.	" "	3.00
42 " "	.	.	.	.	.	.	.	" "	3.50

## SATIN BLUE PRINT PAPER.

PREPARED, THIN. FOR MAILING.

30 inches wide	.	.	.	.	.	.	.	per roll of 10 yards,	\$2.00
36 " "	.	.	.	.	.	.	.	" "	2.50
42 " "	.	.	.	.	.	.	.	" "	3.00

Satin Paper in 50 yard rolls to order.

To those desiring a cheaper and yet good paper for making prints for distribution, estimates, proposals and advertisements, we would recommend our

## EAGLE BLUE PRINT PAPER

AND

## ACHILLES BLUE PRINT PAPER.

which we offer in ten yard rolls, at the following prices:—

	30 inches.	36 inches.	42 inches.
Eagle,	\$1.45	\$1.60	\$1.75
Achilles,	1.25	1.40	1.60

In fifty yard rolls.

Achilles,	4.70	5.30	5.90
-----------	------	------	------

Other grades prepared to order.

## HELIOS ERASING FLUID.

For making alterations and additions on blue prints, white and red, per bottle \$ .20

SATIN BLUE PRINT CLOTH.

A linen fabric, especially prepared for blue printing, the print being made directly on the linen. It is invaluable where prints are subjected to much handling.

[illegible]

UNPREPARED BLUE PRINT PAPER.

THICK.

[illegible]

THIN.

[illegible]

## PRINT FRAMES AND BATH TRAYS.

PRINT FRAMES COMPLETE WITH PLATE GLASS AND CUSHION.

20 x 24 inches	.	.	each,	\$10.50	30 x 42 inches	.	.	each,	\$23.00
24 x 30 "	.	.	"	15.00	35 x 46 "	.	.	"	26.00
24 x 36 "	.	.	"	17.50	36 x 60 "	.	.	"	40.00

## ZINC BATH TRAYS FOR WASHING COPIES

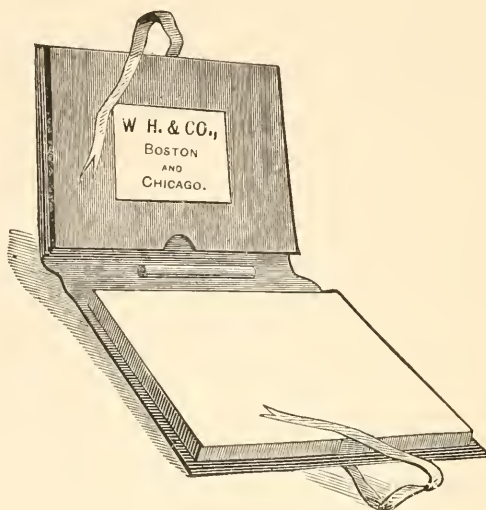
20 x 24 inches	.	.	each,	\$3.75		35 x 46 inches	.	.	each,	\$6.50
24 x 30 "	.	.	"	4.50						

## ENAMEL CLOTH.

FOR COVERING DRAWINGS, TRACINGS, ETC.

50 inches wide . . . . . per yard, \$ .35

# SKETCH BLOCKS AND BOOKS.



HALF BOUND.

## SOLID SKETCH BLOCKS, WHATMAN'S PAPERS.

ROUGH AND EXTRA ROUGH SURFACE.

Solid Blocks only.				Solid Blocks only.	
16mo Royal,	4½ x 5½ in.,	\$ .35	8vo Imperial,	7 x 10 in.	\$ .75
16mo Imperial,	5 x 7 "	.45	4to Royal,	9 x 11½ "	1.12
8vo Royal,	5½ x 9 "	.50	4to Imperial	10 x 14 "	1.40

## SOLID SKETCH BLOCKS, WHATMAN'S THICK PAPERS.

ROUGH AND EXTRA ROUGH SURFACE.

						Solid Sketch Blocks, Half Bound.	Solid Blocks only.
16mo Royal,	4½ x 5½ inches	.	.	.	.	\$1.00	\$ .40
16mo Imperial,	5 x 7 "	.	.	.	.	1.10	.55
8vo Royal,	5½ x 9 "	.	.	.	.	1.30	.60
8vo Imperial,	7 x 10 "	.	.	.	.	1.40	.85
4to Royal,	9 x 11½ "	.	.	.	.	1.75	1.20
4to Imperial,	10 x 14 "	.	.	.	.	3.00	1.60
Half Royal,	11 x 18½ "	.	.	.	.	3.40	2.10
Half Imperial,	14 x 20 "	.	.	.	.	4.00	3.00

## SOLID SKETCH BLOCKS, WHATMAN'S EXTRA THICK PAPERS.

Rough, and Extra Rough Surface.			Solid Sketch Blocks, Half Bound.	Solid Blocks only.
16mo Imperial,	5 x 7 inches	. . .	\$1.35	\$ .80
16mo Double Elephant,	6 x 9 "	. . .	1.80	1.15
8vo Imperial,	7 x 10 "	. . .	2.30	1.40
8vo Double Elephant,	9 x 12 "	. . .	3.25	2.25
4to Imperial,	10 x 14 "	. . .	4.00	2.50
4to Double Elephant,	12 x 18 "	. . .	7.00	4.25
Half Imperial,	14 x 20 "	. . .	8.00	4.70

## SOLID SKETCH BLOCKS, HARDING'S PAPER.

8vo Imperial, 7 x 10 inches, Rough or Smooth Surface	. . . . .	\$ .75
4to " 10 x 14 " " "	. . . . .	1.50
1½ " 14 x 20 " " "	. . . . .	2.70

## SOLID SKETCH BLOCKS, HARDING'S THICK PAPER.

8vo Imperial, 7 x 10 inches, Rough or Smooth Surface	. . . . .	\$1.12
4to " 10 x 14 " " "	. . . . .	2.40
1½ " 14 x 20 " " "	. . . . .	4.70

## EXTRA THICK CRESWICK BLOCKS.

4to Imperial, Blocks only	. . . 10 x 14 inches	. . . . .	\$3.50
4to Double Elephant, Blocks only,	12 x 18 "	. . . . .	5.00

## SOLID SKETCH BLOCKS, WHATMAN'S PAPER.

### HALF BOUND, LINEN COVER.

3½ x 5 inches	. . . each,	\$ .42	7 x 10 inches	. . . each,	\$1.00
5 x 7 "	. . . "	.75	9 x 11½ "	. . . "	1.60
5½ x 9 "	. . . "	.87	10 x 14 "	. . . "	1.80

## SOLID BLOCK SKETCH BOOKS.

### WITH FIXED EDGES.

These Sketch Books are made similar to the half-bound Sketch Books, but with the three outer edges fixed like the block. On cutting these latter around in the usual manner, the Block becomes a Sketch Book.

8vo Imperial, 7 x 10 inches, Whatman's Thick Paper, Rough or Extra Rough	\$1.65
" " 7 x 10 " " Extra Thick Paper	2.30
" " 7 x 10 " Creswick, " "	2.50
32mo " 3½ x 5 " Whatman's Paper	.65

## CHARCOAL SKETCH BLOCKS.

## BERVILLE, OR MICHALLET SUPERIOR PAPER.

Half Royal, 11 x 18 inches	. . . . .	\$ .95
“ 11 x 18 “ extra thick	. . . . .	1.25
“ French make, 11 x 18 inches	. . . . .	1.25
4to Royal “ 9 x 11 “	. . . . .	.80
4to Royal, 9 x 11 inches	. . . . .	.65
Royal, 16 x 22 “	. . . . .	1.75

Tinted papers same sizes and prices as above.

CHARCOAL SKETCH BLOCKS, ALLONGE  
SUPERIOR PAPER.

Half Royal, 11 x 18 inches	\$1.20	4to Royal, 9 x 11 inches	\$ .80
----------------------------	--------	--------------------------	--------

CHARCOAL SKETCHING FOLIOS.

Small, containing Charcoal Sketch Block, about 11 x 18 inches	.	.	.	\$2.50
Large, " " " 18 x 23 "	.	.	.	3.25

SOLID SKETCH BLOCKS, GERMAN PAPER.

4 x 6 inches	.	.	.	.	$\frac{1}{2}$	.20	7 x 10 inches	.	.	.	.	$\frac{1}{2}$	.40
5 x 8 "	.	.	.	.		.25	9 x 11 "	.	.	.	.		.60
6 x 9 "	.	.	.	.		.30	10 x 14 "	.	.	.	.		.75

SOLID SKETCH BLOCKS, ENGLISH METALLIC  
PAPER.

4to Royal, 10 x 12 . . . . .	\$ .50
------------------------------	--------

SOLID SKETCH BLOCKS, MANILA PAPER.

10 x 14, 50 sheets to block	.	.	.	.	.	.	.	\$ .50
12 x 16,	"	"	.	.	.	.	.	.60

## PEN AND INK SKETCH BLOCKS.

9 x 11½, 24 sheets to block	.	.	.	.	.	.	.	\$ .50
-----------------------------	---	---	---	---	---	---	---	--------

## SOLID SKETCH BLOCKS, FOR OIL PAINTING.

					Blocks only.	Half Bound.
5 x 7 inches, rough or smooth	.	.	.	.	each \$ .50	\$1.50
7 x 10 " " " "	.	.	.	.	" .90	2.50
10 x 14 " " " "	.	.	.	.	" 1.60	3.50

WADSWORTH, HOWLAND & CO.'S  
SKETCH BOOKS.

WHITE PAPER FOR PENCIL SKETCHING.



No. 1, $3\frac{3}{4} \times 5\frac{3}{4}$ inches	\$ .40	No. 4, $5\frac{3}{4} \times 6\frac{7}{8}$ inches	\$ .65
2, $4\frac{1}{2} \times 6\frac{3}{4}$ " "	.50	5, 7 x 11 " "	1.00
3, $4\frac{1}{2} \times 7\frac{7}{8}$ " "	.55	6, $3\frac{1}{2} \times 5$ in., Whatman's Paper,	.45
Normal Art, $5\frac{1}{2} \times 8\frac{1}{4}$ inches, interleaved, flexible cloth cover	.50		

WADSWORTH, HOWLAND & CO.'S TINTED  
SKETCH BOOKS.

MADE OF FRENCH TINTED PAPER, FOR PENCIL DRAWING.

No. 1, $3\frac{3}{4} \times 5\frac{3}{4}$ inches	\$ .45	No. 4, $5\frac{3}{4} \times 7\frac{7}{8}$ " "	\$ .75
2, $4\frac{1}{2} \times 6\frac{3}{4}$ " "	.55	5, 7 x 11 " "	1.00
3, $4\frac{1}{2} \times 7\frac{7}{8}$ " "	.65		

## W. H. &amp; CO.'S ENGLISH METALLIC SKETCH BOOK.

5 x 9 inches	\$ .60
Especially adapted to fine pencil sketching. Any size made to order.	

## WATER COLOR SKETCH BOOKS.

WHATMAN'S PAPER, FULL LINEN COVER.

$3\frac{1}{2} \times 5$ inches	\$ .35	7 x 10 inches	\$ .85
5 x 7 " "	.55	9 x $11\frac{1}{2}$ " "	1.25
$5\frac{1}{2} \times 9$ " "	.65	10 x 14 " "	1.75

## PEN AND INK SKETCH BOOKS.

5 x 7 inches	\$ .50
--------------	--------

## PENCIL SKETCH BOOKS.

ENGLISH CARTRIDGE PAPER, FULL LINEN COVER.

3½ x 5 inches . . . .	\$ .25	7 x 10 inches . . . .	\$ .80
5 x 7 " . . . .	.45		

## LINEN SKETCH BOOKS.

WHITE PAPER, LINEN COVER.

4 x 7 inches . . . .	\$ .30	7½ x 10 inches . . . .	\$ .65
5 x 8 " . . . .	.35	8½ x 11 " . . . .	.80
5¾ x 9 " . . . .	.40		

## W., H. &amp; CO.'S NORMAL ART DRAWING BOOKS.

WHITE PAPER, INTERLEAVED.

5½ x 8¼ inches . . . . .	\$ .40
--------------------------	--------

## ACADEMY DRAWING TABLETS.

4½ x 7 inches, Slightly Tinted or White Paper . . . . .	\$ .08
5¾ x 9 " " " " . . . . .	.12

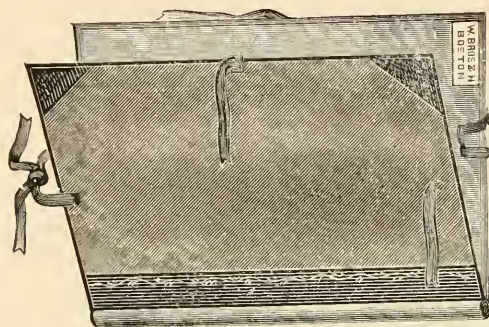
## MANILA NOTE BOOKS.

Size 4½ x 8¼ inches . . . . .	\$ .25
-------------------------------	--------

## FIELD BOOKS.

Level Books, 4 x 6½ inches, made of superior paper . . . . .	\$ .50
Transit " 4 x 6½ " " " " . . . . .	.50
Level " 5½ x 7¾ inches, ¼ inch rulings . . . . .	.75

## PORTFOLIOS.



### CLOTH SIDES, LEATHER CORNERS AND BACK, SILK STRINGS.

										Plain.	With Inside Flaps.
10 x 14 inches	.	.	.	.	.	.	.	.	.	\$1.00	\$1.88
12 x 16 "	.	.	.	.	.	.	.	.	.	1.20	2.25
14 x 18 "	.	.	.	.	.	.	.	.	.	1.50	2.63
15 x 20 "	.	.	.	.	.	.	.	.	.	1.65	3.00
16 x 22 "	.	.	.	.	.	.	.	.	.	1.90	3.38
18 x 24 "	.	.	.	.	.	.	.	.	.	2.25	3.75
22 x 30 "	.	.	.	.	.	.	.	.	.	2.80	4.50

### PAPER SIDES, LEATHER CORNERS AND BACK.

FOR ARCHITECTS' AND ENGINEERS' USE.

10 x 14 inches	.	.	.	.	\$ .75	16 x 22 inches	.	.	.	.	\$1.30
11 x 16 "	.	.	.	.	.85	18 x 24 "	.	.	.	.	1.45
14 x 18 "	.	.	.	.	1.20	22 x 30 "	.	.	.	.	1.50

### PAPER SIDES, CLOTH BACK AND CORNERS.

10 x 14 inches	.	.	.	.	\$ .55	18 x 24 inches	.	.	.	.	\$1.15
12 x 16 "	.	.	.	.	.60	19 x 25 "	.	.	.	.	1.20
14 x 18 "	.	.	.	.	.70	22 x 30 "	.	.	.	.	1.30
16 x 22 "	.	.	.	.	.85	28 x 40 "	.	.	.	.	3.75

Larger and irregular sizes made to order at short notice.

## ART PUBLICATIONS.

Winsor &amp; Newton's Hand Books.

40 CENTS EACH.

- 1.—Half-Hour Lectures on Drawing and Painting. By Henry Warren.
- 2.—The Art of Sketching from Nature. By Thomas Rowbotham.
- 3.—Landscape Painting in Water Colors. “ “
- 4.—System of Water Color Painting. By A. Penley.
- 5.—Marine Painting in Water Colors. By J. W. Carmichael.
- 6.—Hints for Sketching in Water Colors from Nature. By Thomas Hatton.
- 7.—Portrait Painting in Water Colors. By Mrs. Merrifield.
- 8.—Art of Miniature Painting. By Charles W. Day.
- 9.—Flower Painting in Water Colors. By Mrs. Duffield.
- 10.—Landscape Painting in Oil Colors. By W. Williams.
- 11.—Portrait Painting in Oil Colors. By Henry Murray.
- 12.—Marine Painting in Oil Colors. By J. W. Carmichael.
- 13.—Elements of Perspective. By Aaron Penley.
- 14.—Botanical Drawing. By F. W. Burbridge.
- 15.—Manual of Illumination. By J. B. Bradley.
- 16.—Companion to No. 15.
- 17.—Figure Drawing. By C. H. Weigall.
- 18.—Treatise on the Human Figure. By Henry Warren.
- 19.—Anatomy of the Human Figure. “
- 20.—Anatomy of the Dog and Deer. By B. W. Hawkins.
- 21.— “ the Horse. “
- 22.— “ Cattle and Sheep. “
- 23.—Drawing in Colored Crayons. By H. Murray.
- 24.—Mural Decoration. By T. G. Goodwin.
- 25.—Transparency Painting on Linen. By W. Williams.
- 26.—Painting on Glass for Magic Lanterns, etc. By Edward Groom.
- 27.—Principles of Coloring in Painting. By Charles Martel.
- 28.—Principles of Form in Ornamental Art. “
- 29.—Wood Engraving. By Thomas Gilks.
- 30.—Cleaning, Repairing, Lining and Restoring Oil Paintings. By H. Mogford.
- 31.—Drawing Models, and their Uses. By J. D. Harding.
- 32.—Comparative Anatomy as applied to the Purposes of Artists and Amateurs.  
By B. W. Hawkins.
- 33.—Etching Explained and Illustrated. By H. R. Robertson.
- 34.—Painting on China. “
- 35.—Rules of Perspective. By Charles Runciman.
- 36.—Dictionary of Water Color Technique. By Charles Wallis.
- 37.—Flower Painting in Oil Colors, with Colored Illustrations. By W. J. Muckley.
- 38.—Gothic Architecture for Artists. By S. T. H. Parkes.
- 39.—Fruit and Still Life Painting in Oil and Water Colors. By W. J. Muckley.
- 40.—Pen and Ink Drawing. Illustrated. By H. R. Robertson.
- 41.—Trees, and How to Draw Them. Illustrated. By P. H. Delamotte.
- 42.—Decorative Painting. Illustrated. By O. W. Davis.
- 43.—Modern Water Color Pigments, with 72 Color Washes. By J. Scott Taylor.

## George Rowney &amp; Co.'s Hand Books.

40 CENTS EACH.

- 1.—Sketching from Nature, Part I. By N. E. Green. Illustrated.
- 2.—“ “ “ II. “ “
- 3.—“ “ “ III. “ “
- 4.—Landscape Animal Drawing.
- 5.—Portrait Painting in Oil Colors. By F. Haynes.
- 6.—Figure Painting in Water Colors. By Sidney T. Whiteford.
- 7.—Sketching from Nature. By Leonidas Clint Miles. Illustrated.
- 8.—Principles of Perspective. By Henry Lewis.
- 9.—Water Color Painting. By R. P. Noble. Illustrated.
- 10.—Sketching Trees from Nature in Water Colors. By Thomas Hatton.
- 11.—Oil Painting, Part I. By J. S. Templeton.
- 12.—“ “ II. Landscape from Nature. By A. Clint.
- 13.—Light and Shade Drawing. By Mrs. M. Merrifield. Illustrated.
- 14.—Pencil and Chalk Drawing. By G. Harley. Illustrated.
- 15.—Pictorial Art. By H. O'Neil.
- 16.—Pictorial Perspective. By B. R. Green. Illustrated.
- 17.—Figure Drawing. By G. E. Hicks. Illustrated.
- 18.—Flower Painting in Water Colors. By G. Rosenberg. Illustrated.
- 19.—Painting on Glass. By H. Bielfeld.
- 20.—Miniature Painting and Coloring Photographs. By J. S. Templeton.
- 21.—Guide to Animal Drawing. By C. H. Weigall. Illustrated.
- 22.—Illuminating and Missal Painting. By W. and G. Audsley. Illustrated.
- 23.—Theory of Coloring. By J. Bacon.
- 24.—Porcelain Painting. By S. T. Whiteford. Illustrated.
- 25.—Modelling and the Principles and Practice of Sculpture. By Geo. Halse.
- 26.—Materials used in Painting. By Charles Martel.
- 27.—Manual of Colors, with 72 Washes of Water Colors on Whatman's Paper.  
By Henry Seward.
- 28.—Guide to Etching. By W. G. Shrubsole.
- 29.—Pastel Painting. Illustrated in Color. By J. L. Sprinck.
- 30.—Guide to Landscape Figure Drawing. By N. E. Green.
- 31.—Practical Manual of Painting in Oil Colors. By Ernest Hareux.  
Part I. Still Life, Flowers, Fruit and Interiors.
- 32.—do. Part II. Landscape and Marine.
- 33.—do. Part III. Figures and Animals.

## Text Books of Alphabets, Ornaments, Etc.

Boyce's Art of Lettering and Sign-Painter's Manual . . . . .	\$3.50
Boyce's Manual of Ornament and Banner Painter . . . . .	3.50
Boyce's Fresco and Decorative Designs . . . . .	3.50
Boyce's Collection of Ornaments, No. 1 . . . . .	.50
Boyce's Collection of Ornaments, No. 2 . . . . .	.50
Copley's Alphabets, Plain and Ornamental . . . . .	3.00
Crowell's Easy Lettering . . . . .	.50
Dearborn's Text Book for Letters . . . . .	2.00
Dearborn's Ornaments, Scrolls, etc., . . . . .	2.00
Draughtsman's Alphabets. By Keuffel & Esser . . . . .	2.00
Gilder's Manual . . . . .	.50
Haney's Book of Scrolls and Ornaments . . . . .	1.00
Haney's Manual of Sign, Carriage and Decorative Painting . . . . .	.50
Haney's Cheap Book of Alphabets . . . . .	.50
Painter's Manual . . . . .	.50
Prang's Standard Alphabets . . . . .	3.75
Sign Writing and Glass Embossing . . . . .	1.50

For a complete list of Trade Manuals see our catalogue of Painters' Supplies, etc.

## Fine Art Publications, Drawing Books and Studies.

Bacon's Theory of Color	- - - - -	\$ 1.25
Baigent, F. J. Practical Manual of Heraldic Illumination	- - - - -	2.25
Barnard's Elementary Studies of Trees. 2d series, comprising 3 numbers, size 15 x 11	- - - - - each	.60
Barnard's Handbook of Foreground and Foliage	- - - - -	2.50
" Landscape Painting in Water Colors	- - - - -	9.00
" Sketching from Nature	- - - - -	9.00
" Water Color Drawing Book of Foreground Drawing, with examples in Color	- - - - -	2.50
Bishop, Thomas. The Etcher's Guide	- - - - -	1.00
Boot, W. H. J. Trees and How to Paint Them. In Water Colors. 18 Colored Plates and numerous Wood Engravings	- - - - -	2.50
Cassell's Popular Drawing Copies	- - - - -	.25
Cave on Color	- - - - -	1.00
Cave on Drawing	- - - - -	1.00
Clarkson, Lida. Brush Studies	- - - - -	.35
Cooper's Studies of Cattle. 12 Plates, size 15 x 11	- - - - - per plate	.30
Crocker, J. B. Crayon Portraiture in Black and White	- - - - -	.25
Field's Chromotography, Revised, Abridged and Edited by J. Scott Taylor, B. A.	- - - - -	2.00
Flaxman's Outline Designs for Decorating Pottery	- - - - -	.30
Guide to Porcelain Painting. By S. T. Whiteford, cloth	- - - - -	1.00
Hammerton, Philip Gilbert. The Etcher's Handbook	- - - - -	2 25
Harding's Elementary Art	- - - - -	10 00
Hareux, Ernest, Practical Manual of Painting in Oil Colors	- - - - -	1.75
Harding's Guide and Companion	- - - - -	5.00
" Lessons on Art	- - - - -	6.00
" Lessons on Trees	- - - - -	6.00
Herme's Copy Books, large	- - - - -	.40
" Copy Books, small	- - - - -	.20
Hints to Young Painters in Portraiture. By Thomas Sulz	- - - - -	1.00
Hick's Rustic Figures, 3 parts, 6 plates in each, size 15 x 11, per part	- - - - -	1.80
" Studies of the Human Figure—		
Part I, Standing Figures, in outline, in three stages	- - - - -	1.20
Part II and III, Standing Figures, in outline and slightly shaded	- - - - -	1.75
Part IV and V, Figures in Action	- - - - -	1.75
Part VI, Finished Groups	- - - - -	2.40
Hunt's Talks on Art. First and Second Series	- - - - - each	1.00
Kensington Lustra and Hand Painting	- - - - -	.20
Leidel, Jr., H. How to thoroughly Master Landscape Painting in Oil Colors	- - - - -	.60
Leidel, Jr., H. Art of Pastel Painting as taught by Mengs	- - - - -	.35
Leitch's Studies in Neutral Tint. 24 Colored Plates	- - - - -	2.50
" Studies in Sepia. 24 Colored Plates	- - - - -	2.50
" Studies in Water Colors. 24 Colored Plates	- - - - -	2.50
Little Artists	- - - - -	.15
Little Painters	- - - - -	.25

Lewis, Florence. China Painting - - - - -	\$ 2.50
Loyd, F. Practical Guide to Scene Painting - - - - -	1.00
Maftel, Maud. Flowers and How to Paint Them - - - - -	2 50
Noble's Progressive Lessons in Water Color Painting, with Letterpress Introductory number "On the Use of the Brush," with twelve examples. Parts I and II, Sepia; Part III, Advanced Sepia; Part IV, Finished Sepia; size 15 x 11, - - - - - per part, \$ .90 per set	4.25
McLaughlin, M. Louise. Pottery Decoration under the Glaze, - - - - -	1.00
" " China Painting - - - - -	.75
" " Suggestions to China Painters - - - - -	1.00
Osgood, A. H. How to apply Royal Worcester, Mau, Bronze, LaCrocix and Dresden Colors to China - - - - -	.75
Prescott, M. E. Art of Mixing Tints of Colors for Landscapes, Flowers, etc.	.25
Redgrave, R., R. A. Manual of Color - - - - -	.40
Robert, Karl. Charcoal Drawing without a Master - - - - -	1.00
Rintoul. Photographic Painting - - - - -	.90
Sparks, J. C. L. Pottery Painting—Mineral Colors - - - - -	.45
Taylor, Frederick. Studies in Animal Painting. 18 Colored Plates - - - - -	2.50
Trowbridge, Geo. The Principles of Perspective. 23 Plates. - - - - -	2 50
Waitt, Madeline. China Painting for Beginners - - - - -	.30
Walker's Animals and Figures - - - - -	3.25
For Books of Instruction in Tapestry Painting, See Page 55.	

## Studies for Oil and Water Color Painting.

We always carry in stock a very large line of studies in Oil, Water and China colors, comprising subjects for animal, figure, landscape, marine and flower painting. Our stock includes the latest novelties in Prang's and Tuck's Colored Studies, Rowney's Studies in Water Colors, and Two Crayons after Landseer, Woodville and various artists, Long's Heads of Animals in Sepia, and the best American and European productions. As our stock is constantly changing to meet the requirements of our trade, we think it best not to publish a list in this Catalogue, but would suggest to our customers to state what style of study they require, and we will do our best to make a satisfactory selection for them.

## Picture Framing.

Having added this branch to our Artists' Department, we are now prepared to fill all orders with neatness and dispatch, and would invite our customers to call and inspect our line of samples. Particular attention will be paid to framing paintings and sketches of all kinds. By employing skilled workmen we trust to be able to give good satisfaction to our customers on all orders with which we may be favored.

# WADSWORTH, HOWLAND & CO.'S

# CATALOGUE

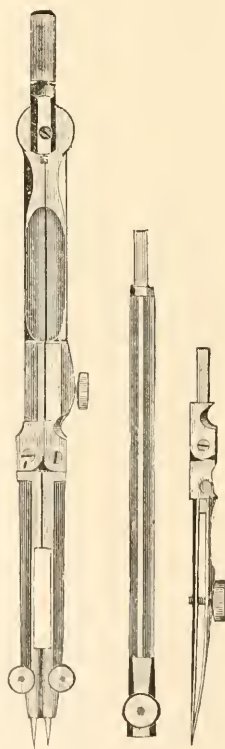
OF

# MATHEMATICAL INSTRUMENTS.

## ALTENEDER'S GENUINE PATENT JOINT DRAWING INSTRUMENTS.

*They are cast very heavy, and then coined in steel dies, making the metal very hard, and at the same time reducing the bulk of the instrument. The head is no casting, but is made of a solid piece of German silver hammered to make it stiff and "springy." This gives it the necessary clamping power to hold the two halves of the instrument in position, and at the same time secures a firm, easy motion of the joint. There is also a washer between the two parts, to prevent wear and friction. The joints in the legs of the dividers are secured by screws—not rivets with screw-heads. They work easily and uniformly, and can be loosened or tightened, if necessary. The improved clamp and socket is constructed so as to clamp the shank all around. When the screw is loosened the clamp opens, and thus prevents the shank from wearing. This method of clamping the movable parts holds them much firmer than the old style. On the instruments having pens, the pens are made of the very best quality steel that can be procured, shaped, tempered and sharpened in such a manner as to insure perfect work. The thread on the screws will not strip, nor that in the instruments tear out, the metal being hardened by compression. The workmanship is first-class in every way, and every instrument is stamped T. ALTENEDER, or T. A., and is sold under our guarantee.*

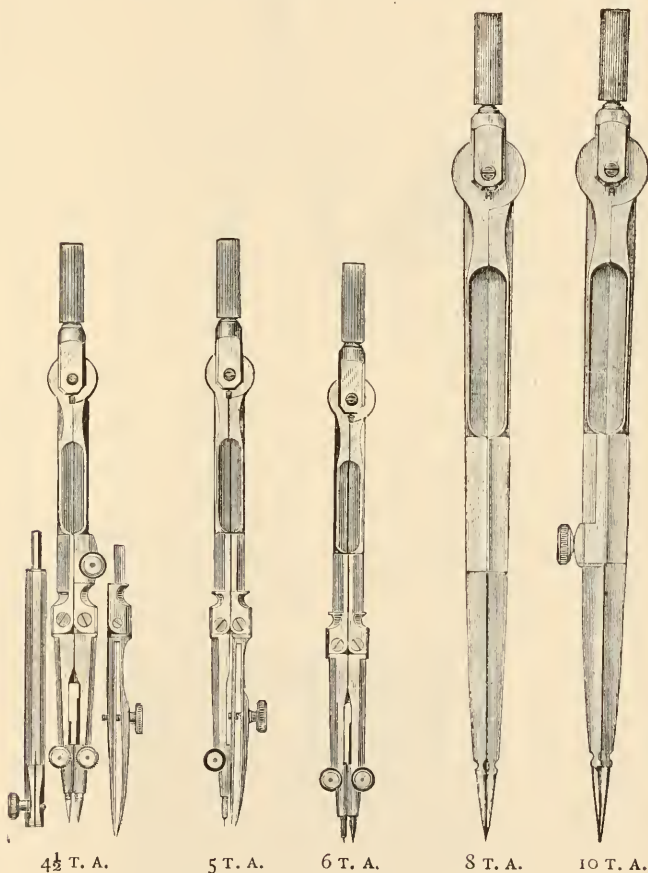
Copyright, 1892.



No. 1 T. A.

No. 1 T. A.	New Patent Needle Point Dividers, $5\frac{1}{2}$ inches long, with Pen and Pencil Points and Lengthening Bar . . . . .	\$7.50
No. 2 T. A.	New Patent Needle Point Dividers, $5\frac{1}{2}$ inches long, with Fixed Pen Point . . . . .	5.00
No. 3 T. A.	New Patent Needle Point Dividers, $5\frac{1}{2}$ inches long, for stepping, with Needle to change for Pencil-Point . . . . .	5.00

Copyright, 1892.



4½ T. A.

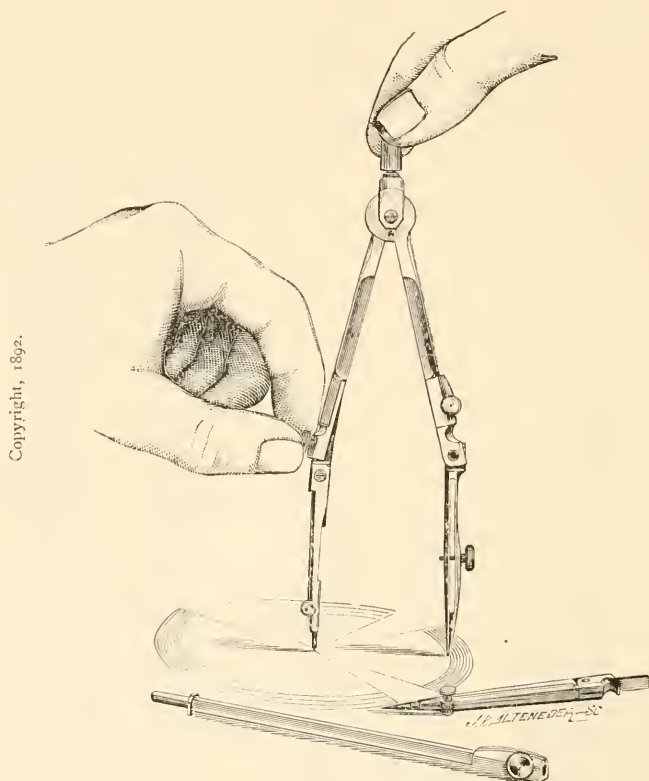
5 T. A.

6 T. A.

8 T. A.

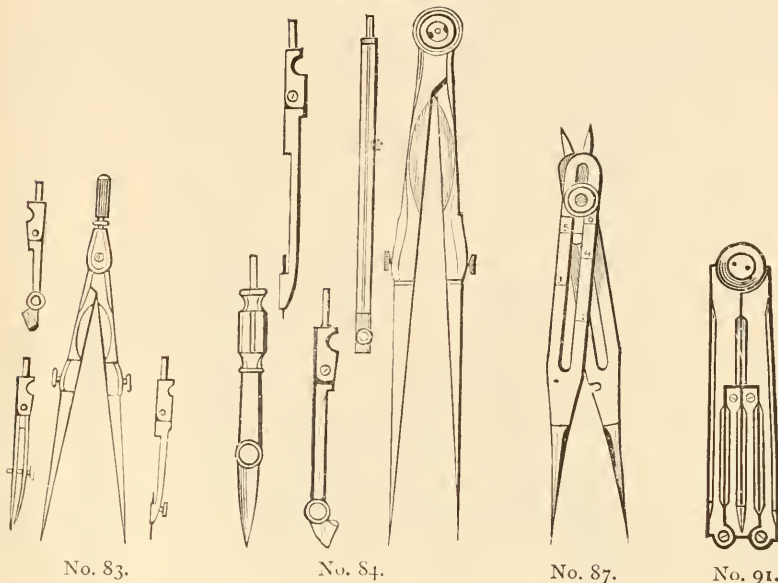
10 T. A.

No. 4 T. A.	Dividers, 3 inches long, with Fixed Needle Point, Pen and Pencil . . . . .	\$6.00
4½ T. A.	The same with lengthening bar . . . . .	6.75
5 T. A.	Dividers, $3\frac{1}{2}$ inches long, Fixed Needle Point and Pen . . . . .	4.00
6 T. A.	" $3\frac{1}{2}$ " " " Pencil . . . . .	4.00
7 T. A.	Plain Dividers, $3\frac{1}{2}$ inches long . . . . .	2.25
8 T. A.	Plain Dividers, 5 inches long . . . . .	2.50
9 T. A.	Hair-Spring Dividers, $3\frac{1}{2}$ inches long . . . . .	3.50
10 T. A.	Hair-Spring Dividers, 5 inches long . . . . .	4.00



No. 1a T. A.

No. 1a	T. A. Dividers, $5\frac{1}{2}$ inches, same as No. 1 but with Hair Spring Attachment on Needle Point Leg	\$9.00
" 2a	T. A. Dividers, $5\frac{1}{2}$ inches, same as No. 2 but with Hair Spring Attachment	6.50
" 3a	T. A. Dividers, $5\frac{1}{2}$ inches, same as No. 3 but with Hair Spring Attachment	6.50
" 4a	T. A. Dividers, $3\frac{1}{2}$ inches, same as No. 4 but with Hair Spring Attachment	7.50
" 4½a	T. A. Dividers, $3\frac{1}{2}$ inches, same as No. 4½ but with Hair Spring Attachment	8.25
" 5a	T. A. Dividers, $3\frac{1}{2}$ inches, same as No. 5 but with Hair Spring Attachment	5.50
" 6a	T. A. Dividers, $3\frac{1}{2}$ inches, same as No. 6 but with Hair Spring Attachment	5.50
" 7a	T. A. Plain Dividers, $3\frac{1}{2}$ inches, with Joints in Legs	3.25
" 8a	T. A. " " 5 " " " " " " " "	3.50
" 9a	T. A. Hair Spring Dividers, $3\frac{1}{2}$ inches, with Joints in Legs	4.50
" 10a	T. A. " " " " 5 " " " " " " " "	5.00



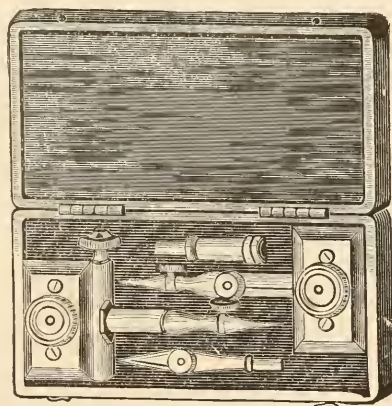
No. 83.

No. 84.

No. 87.

No. 91.

- |         |  |        |
|---------|--|--------|
| No. 84. | Dividers, German Silver, 6 inches long, Steel Joints, with Pen, Pencil and Needle Points and Lengthening Bar | \$3.00 |
| 85.     | Dividers, German Silver, 5 inches long, Steel Joints, with Shield for Pocket                                 | 1.50   |
| 86.     | Dividers, German Silver, 5 inches long, Steel Joints, with three legs  | 3.50   |
| 87.     | Proportional Dividers, German Silver, 6½ inches long, divided for lines                                      | 2.50   |
| 88.     | Bisecting Dividers, German Silver  | 1.00   |
| 89.     | Set of three Steel Bows, Pen, Pencil and Dividers, in box, per set   | 4.75   |
| 90.     | Spacing Dividers, all Steel, with Spring and Adjusting Screw   | 1.25   |
| 91.     | Pocket Dividers, German Silver, with Folding Pen and Pencil Points   | 5.25   |



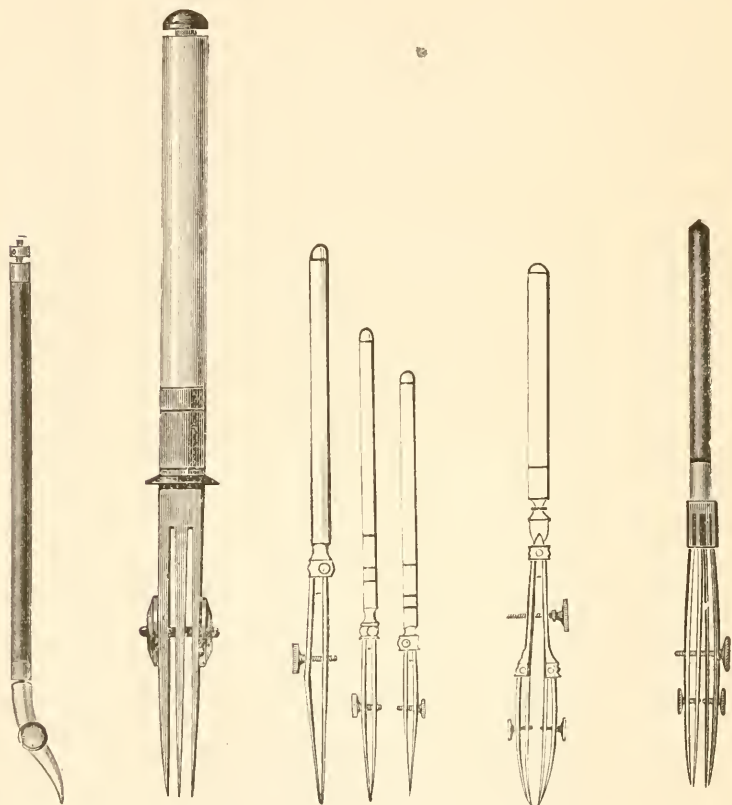
No. 92.

*For description of No. 92, see next page.*

See Illustration of No. 92, on preceding page.

No. 92. Furniture for Beam Compasses, German Silver, with Adjusting Screw,  
in morocco case . . . . .

\$5.00



No. 93.

No. 94.

No. 97.

No. 99.

No. 100.

No. 93.	Drawing Pen, for curves . . . . .	\$1.75
94.	" " heavy border lines . . . . .	2.50
95.	" 4 to 6 inches long, medium finish, Hinge to Pen . . . . .	.40
96.	" 4 to 6 " fine finish, " " " " . . . . .	.50
97.	" German Silver, 4 to 6 inches long, fine finish, Hinge to Pen, and Protracting Pin . . . . .	.70
98.	" German Silver, fine finish, Hinge to Pen, German Silver Points, for Red Ink . . . . .	.75
99.	Double Drawing Pen . . . . .	2.25
100.	Patent Double Drawing, or Road Pen. Will draw with one stroke one broad or two parallel lines of the same or different widths . . . . .	3.75
101.	Roulette for Dotting Lines . . . . .	.75

Parties wanting cases made up of these Instruments can select the pieces by the above list that are best adapted to their purpose, and we will have boxes made to suit, at an additional cost of from \$3 to \$12, according to the sizes of the boxes, which are made of rosewood, mahogany, or walnut, highly finished.

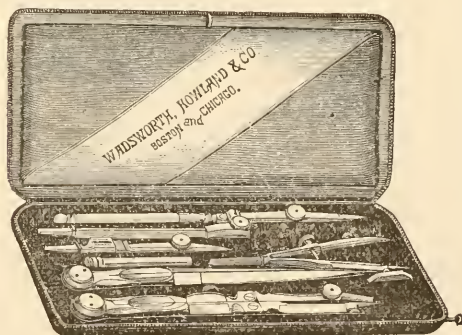
## CASES OF GERMAN SILVER INSTRUMENTS.

- No. 102. Morocco Box, containing 1 pair  $5\frac{1}{4}$  inch Dividers, with Pen and Pencil Points; 1 Drawing Pen . . . . . \$2.50
103. Morocco Box, containing 1 pair  $5\frac{1}{4}$  inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair 5 inch Plain Dividers; 1 Drawing Pen . . . . . 3.75



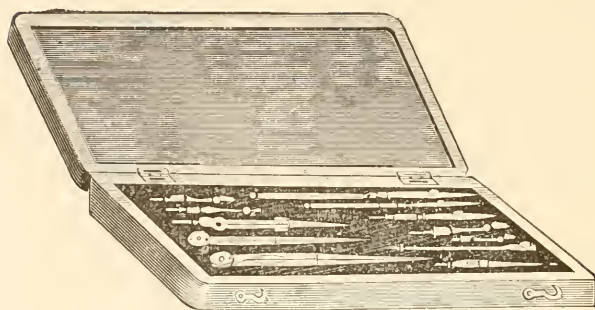
No. 103A.

- No. 103a. Morocco Box, containing 1 pair  $5\frac{1}{2}$  inch Dividers, with fixed Needle Point, Movable Pen, Pencil Point and Lengthening Bar; 1 pair 5 inch Plain Dividers; 1 Drawing Pen; 1 Case Leads . . . \$4.00
104. Morocco Box, containing 1 pair  $5\frac{1}{4}$  inch Dividers, with Pen, Pencil and Needle Points, and Lengthening Bar; 1 pair 5-inch Plain Dividers; 2 Drawing Pens . . . . . 4.50



No. 104B.

- No. 104b. Morocco Case, containing 1 pair  $5\frac{1}{2}$  inch Dividers, with fixed Needle Point, Movable Pen, Pencil Point and Lengthening Bar; 1 pair 5 inch Plain Dividers; 1,  $3\frac{1}{2}$  inch, Spring Bow Pen; 1 Ruling Pen; 1 Case Leads . . . . . \$5.00



No. 105.

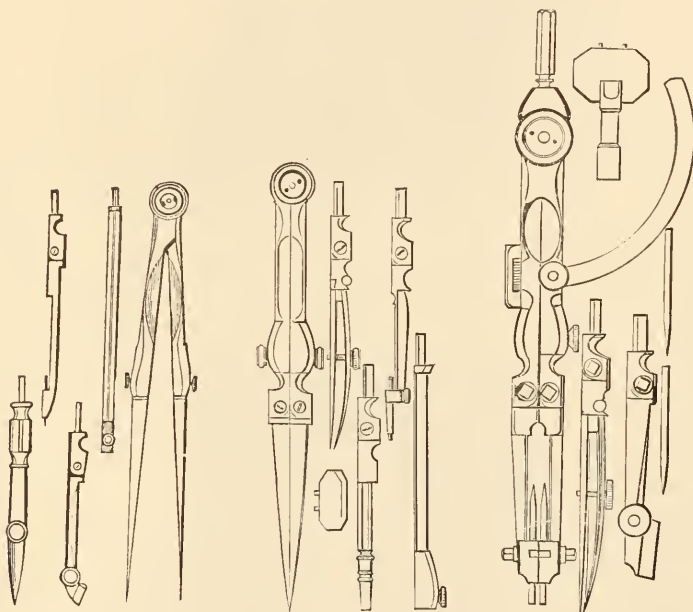
- No. 105. Morocco Box, containing 1 pair 5½ inch Dividers, with Pen, Pencil and Needle Points and Lengthening Bar; 1 pair 5 inch Plain Dividers; 1 pair 4 inch Dividers, with Pen, Pencil and Needle Points; 2 Drawing Pens . . . . . \$8.00

## CASES OF FRENCH GERMAN SILVER INSTRUMENTS.

IN ROSEWOOD BOXES.

- No. 106. Rosewood Box, containing 1 pair 5½ inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair 4½ inch Plain Dividers; 1 Bow Pen; 1 Drawing Pen; 1 Horn Protractor . . . \$4.50
107. Rosewood Box (Instruments set in Tray), containing 1 pair 6 inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair 4½ inch Plain Dividers; 1 pair 3½ inch Dividers, with Pen and Pencil Points; 1 Bow Pen, with Needle Point and Pen and Pencil Points; 1 Drawing Pen; 1 Horn Protractor; 1 Divided Rule . . . . . 6.00
108. Rosewood Box (with Lock and Key, and the Instruments set in a Tray so that Colors, etc., may be put below), containing 1 pair 6 inch Needle Point Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair 4½ inch Plain Dividers; 1 pair 3½ inch Needle Point Dividers, with Pen and Pencil Points; 1 Drawing Pen; 1 Horn Protractor . . . . . 4.50
109. Rosewood Box (with Lock and Key, the Instruments set in a Tray so that Colors, etc., may be put below), containing 1 pair 6 inch Needle Point Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair 4½ inch Plain Dividers; 1 pair 3½ inch Needle Point Dividers, with Pen and Pencil Points; 1 Spring Bow Pen, with Needle Point; 1 Drawing Pen; 1 Horn Protractor . . . . . 7.00
110. Rosewood Box (with Lock and Key, the Instruments set in a Tray so that Colors, etc., may be put below), containing 1 pair 6 inch Needle Point Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair 4½ inch Plain Dividers; 1 pair 3½ inch Needle Point Dividers, with Pen and Pencil Points; 1 Spring Bow Pen, with Needle Point; 1 Drawing Pen; 1 German Silver Protractor; 1 Horn Protractor; 1 Irregular Curve of Wood; 2 Triangles of Wood; 1 pair Proportional Dividers, 7½ in. long . . . . . 10.00

## EXTRA FINE GERMAN SILVER INSTRUMENTS.



No. 111.

No. 112.

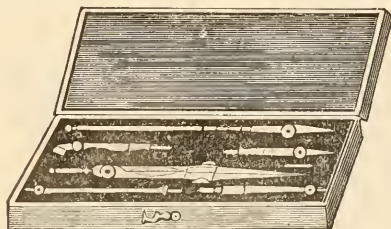
No. 113.

No. 111.	Dividers, German Silver, 6 inches long, Steel Joints, with Pen, Pencil and Needle Points and Lengthening Bar . . . . .	\$3.25
112.	Dividers, 6½ inches long, joints in each leg, with Pen, Pencil, Needle Points and Lengthening Bar . . . . .	4.00
113.	Lithograph Dividers, with Bow Circle, Pen and Pencil and Micro-meter Adjustment . . . . .	12.00
114.	Dividers, German Silver, 3 inches long, with Pen, Pencil and Needle Points . . . . .	2.50
115.	Spacing Dividers, all Steel, with Spring and Adjusting Screw, 4 inches long, with Ivory Handle . . . . .	1.50
116.	Steel Bow Pencil, 4 inches long, with Needle Point and Ivory Handle . . . . .	1.50
117.	Steel Bow Pen, 4 inches long, with Needle Point . . . . .	1.50



## CASES OF EXTRA FINE GERMAN SILVER INSTRUMENTS,

FOR ENGINEERS, ARCHITECTS AND MACHINISTS.



No. 131A.

No. 131a. Morocco Box, containing 1 pair  $5\frac{1}{2}$  inch Dividers, with Pen and Pencil Points; 1 Drawing Pen

\$3.00

131b. Morocco Box, containing 1 pair 3 inch Dividers, with Pen, Pencil and Needle Points, and Lengthening Bar; 1 Drawing Pen

4.50



No. 131C.

No. 131c. Morocco Box, containing 1 pair 5 inch Needle Point Dividers, with Pen, Pencil Point and Case of Leads

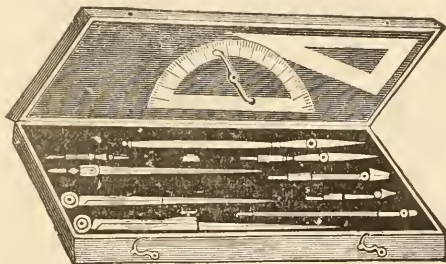
\$4.00

131d. Morocco Box, containing 1 pair of  $5\frac{1}{2}$  inch Dividers, with Pen and Pencil Points; 1 pair 5 inch Plain Dividers; 1 Drawing Pen

3.50

131e. Morocco Box, containing 1 pair of Dividers 6 inches long, with Pen, Pencil and Needle Points, and Lengthening Bar; 1 pair Plain Dividers, 5 inches long; 1 Drawing Pen

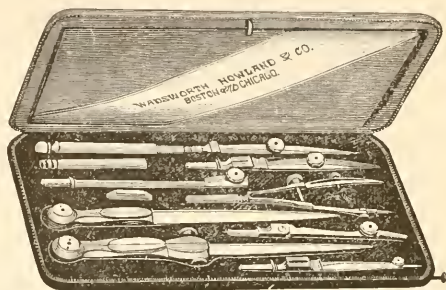
5.00



No. 131F

*For description and price of 131f, see next page.*

- No. 131f. Morocco Box, containing 1 pair  $5\frac{1}{2}$  inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair 5 inch Plain Dividers; 1 pair 3 inch Dividers, with Pen and Pencil Points; 1 Drawing Pen; 1 German Silver Protractor; 1 German Silver or Rubber Square . . . . . \$8.50



No. 131 G.

- No. 131g. Morocco Box, containing 1 pair  $5\frac{1}{2}$  inch Dividers, with Pen, Pencil and Needle Points and Lengthening Bar; 1 pair 5 inch Plain Dividers; 1 Spring Bow Pen; 1 Drawing Pen . . . . . \$7.00
- 131h. Morocco Box, containing 1 pair  $5\frac{1}{2}$  inch Dividers, with Pen, Pencil and Needle Points and Lengthening Bar; 1 pair 5 inch Plain Dividers; 1 pair 3 inch Dividers, with Pen, Pencil and Needle Point; 2 Drawing Pens; 1 German Silver Protractor; 1 German Silver or Rubber Square . . . . . 9.75
- 131i. Same Instruments as No. 131h, in Polished Walnut Box, with Lock, Key and Tray . . . . . 11.75
- 131j. Polished Walnut Box, containing 1 pair  $5\frac{1}{2}$  inch Dividers, with Pen, Pencil and Needle Points and Lengthening Bar; 1 pair 5 inch Plain Dividers; 1 pair 3 inch Dividers, with Pen, Pencil and Needle Points; 1 Spring Bow Pen, with Needle Points; 2 Drawing Pens; 1 German Silver or Rubber Square; 1 German Silver Protractor . . . . . 12.50



No. 131 K.

*For description and price of 131 K, see opposite page.*





No. 145.



No. 146.



No. 147.

No. 144.	Brass Dividers, Needle Point, 6 inches long, with Pen and Pencil Points and Lengthening Bar . . . . .	\$ .90
145.	Brass Dividers, 3 inches long, with Pen and Pencil Points . . . . .	.60
146.	Brass Bow Pen, no Spring . . . . .	.60
147.	Brass Bow Pencil, no Spring . . . . .	.60



No. 148.

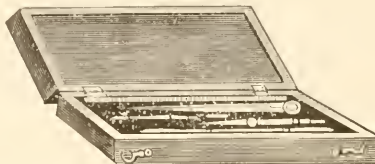
No. 148.	Brass Bisecting Dividers . . . . .	\$ .60
149.	Brass Proportional Dividers, divided for lines, in case . . . . .	2.00
150.	Drawing Pen, Black Handle . . . . .	.20



No. 151.

No. 151.	Drawing Pen, Ivory Handle . . . . .	\$ .30
152.	Roulette, for Dotting Lines, with Three Wheels . . . . .	.65
153.	Tracer, or Copying Wheel, for Tracing Patterns . . . . .	.25
154.	Double Drawing or Railroad Pen, for Parallel Lines, Brass Mounted . . . . .	2.25

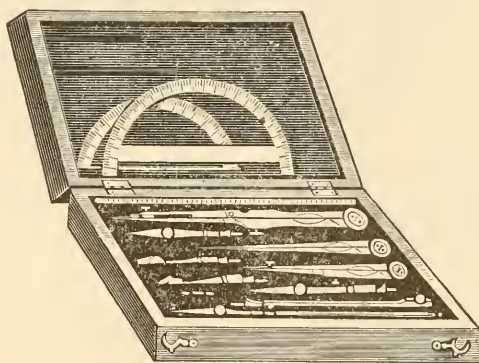
## CASES OF BRASS DRAWING INSTRUMENTS.



No. 155.

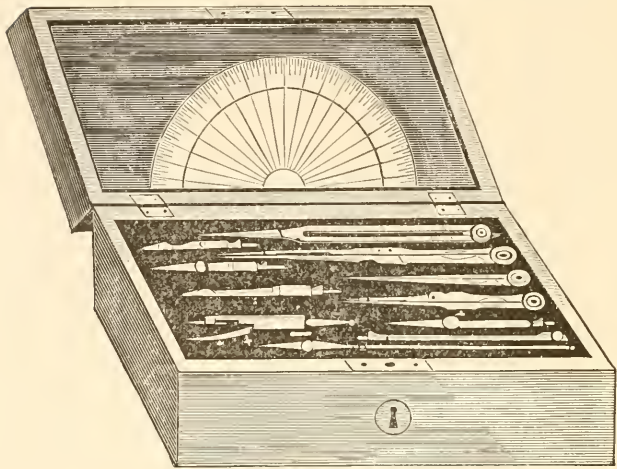
*For description and price of 155, see opposite page.*

- |          |   |        |
|----------|---|--------|
| No. 155. | Wood Box, containing 1 pair $4\frac{1}{2}$ inch Dividers, with Pen and Pencil Points and Crayon Holder  | \$ .50 |
| 156.     | Wood Box, containing 1 pair $4\frac{1}{2}$ inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 Ebony Handle Drawing Pen; Crayon Holder, Horn Protractor and Divided Rule   | .80    |
| 157.     | Wood Box, containing 1 pair $4\frac{1}{2}$ inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair $3\frac{1}{2}$ inch Plain Dividers; 1 Drawing Pen; 1 Brass Protractor; Crayon Holder and Divided Rule  | 1.00   |
| 158.     | Rosewood Box, containing 1 pair $5\frac{1}{2}$ inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair $3\frac{1}{2}$ inch Plain Dividers; 1 Drawing Pen; Crayon Holder, Brass Protractor and Divided Rule  | 1.30   |
| 159.     | Rosewood Box, containing 1 pair $5\frac{1}{2}$ inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair $4\frac{1}{2}$ inch Plain Dividers; 1 pair $3\frac{1}{2}$ inch Needle Point Dividers, with Pen and Pencil Points; 1 Drawing Pen; Brass Protractor and Divided Rule | 1.75   |



No. 160.

- |          |   |        |
|----------|---|--------|
| No. 160. | Rosewood Box, containing 1 pair 6 inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair $4\frac{1}{2}$ inch Plain Dividers; 1 pair $3\frac{1}{2}$ inch Dividers, with Pen and Pencil Points; 1 Drawing Pen; Brass Protractor, Horn Protractor and Divided Wood Rule   | \$2.50 |
| 161.     | Same as No. 160, but with the Instruments set in a Tray, so that Colors, etc., may be put below   | 3.25   |
| 162.     | Rosewood Box, containing 1 pair 6 inch Needle Point Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair $4\frac{1}{2}$ inch Plain Dividers; 1 pair $3\frac{1}{2}$ inch Needle Point Dividers, with Pen and Pencil Points; 1 Drawing Pen; Brass Protractor, Horn Protractor and Divided Wood Rule   | 3.25   |
| 163.     | Rosewood Box (with Lock and Key, the Instruments set in a Tray), containing 1 pair 6 inch Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair $4\frac{1}{2}$ inch Plain Dividers; 1 pair $3\frac{1}{2}$ inch Dividers, with Pen and Pencil Points; 1 Bow Pen, with Needle Point and Pen and Pencil Points; 1 Ruling Pen; Brass Protractor, Horn Protractor and Divided Rule  | 3.50   |
| 164.     | Rosewood Box (with Lock and Key, the Instruments set in a Tray, so that Colors, etc., may be put below), containing 1 pair 6 inch Needle Point Dividers, with Pen and Pencil Points and Lengthening Bar; 1 pair $4\frac{1}{2}$ inch Plain Dividers; 1 pair $3\frac{1}{2}$ inch Needle Point Dividers, with Pen and Pencil Points; 1 Spring Bow Pen, with Needle Point; 1 Drawing Pen; Brass Protractor, Horn Protractor and Divided Wood Rule | \$4.00 |



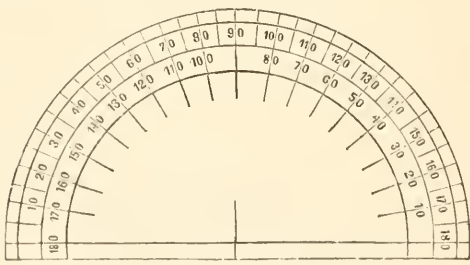
No. 165.

- No. 165. Same as No. 164, with the addition of a pair of Proportional Dividers; has no Brass Protractor, but has Wood Triangle and Irregular Curves . . . . . \$6.00
166. French Brass Instruments on cards: pair 4½ inch Dividers, with Pen and Pencil Points . . . . . .60

PROTRACTORS OF HORN, BRASS,  
GERMAN SILVER, ETC.

HORN PROTRACTORS.

- No. 167. Railroad Curve Protractor, of Horn, 8 inches diameter, having laid off on it twenty-three curves from ½ degree to 8 degrees, with a radius of 400 feet to the inch . . . . . \$1.60



No. 172.

- |          |  |   |        |
|----------|--|---|--------|
| No. 168. | Horn Protractor, 5 inches diameter, whole circle, half degrees | . | \$1.00 |
| 169.     | " 6 " " "  | . | 1.25   |
| 170.     | " 7 " " "  | . | 1.50   |
| 171.     | " 4 " half circle, whole degrees                               | . | .15    |
| 172.     | " 5 " " half degrees   | . | .25    |

No. 173.	Horn Protractor, 6 inches diameter, half circle, half degrees	. . .	\$.30
174.	" 7 " " "	. . .	.50
175.	" 8 " " "	. . .	.80

## BRASS PROTRACTORS.

No. 176.	Brass Protractor, 4 inches diameter, half circle, whole degrees	. . .	\$.10
177.	" 4 " " half degrees	. . .	.35
178.	" 5 " " "	. . .	.55
179.	" 6 " " "	. . .	.65

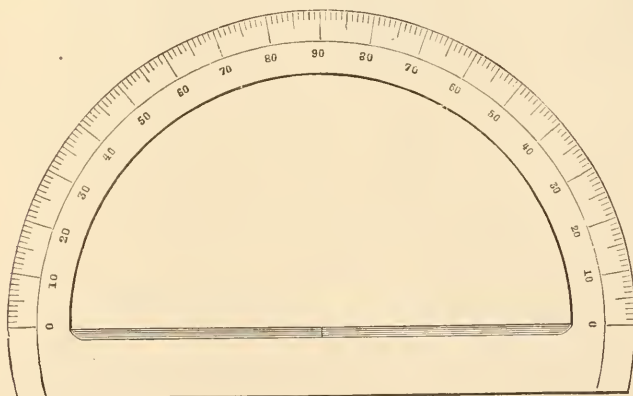
## GERMAN SILVER PROTRACTORS.

No. 180.	German Silver Protractor, 4 in. diameter, half circle, whole degrees	. . .	\$.50
181.	" " 5 " " half " "	. . .	.85
182.	" " 6 " " " "	. . .	1.00
183.	" " 7 " " " "	. . .	1.15
184.	" " 5 " " bevelled edge, half degrees	. . .	1.25
185.	German Silver Protractor, 6 in. diameter, half circle, bevelled edge, half degrees	. . .	2.00
186.	German Silver Protractor, 7 in. diameter, half circle, bevelled edge, half degrees	. . .	2.65

## PAPER PROTRACTORS.

No. 187.	Whole Circle Protractors, 8 or 13 inches diameter, half degrees, on Drawing Paper, printed in red or black	. . .	\$.30
188.	Same as No. 187, on Bristol Board	. . .	.40
189.	Same as No. 187, on Vegetal Tracing Paper	. . .	.25
190.	Half Circle Protractor, 5 inches diameter, half degrees, on Bristol Board	. . .	.25

## ALTENEDER'S GERMAN SILVER PROTRACTORS.



No. 191.

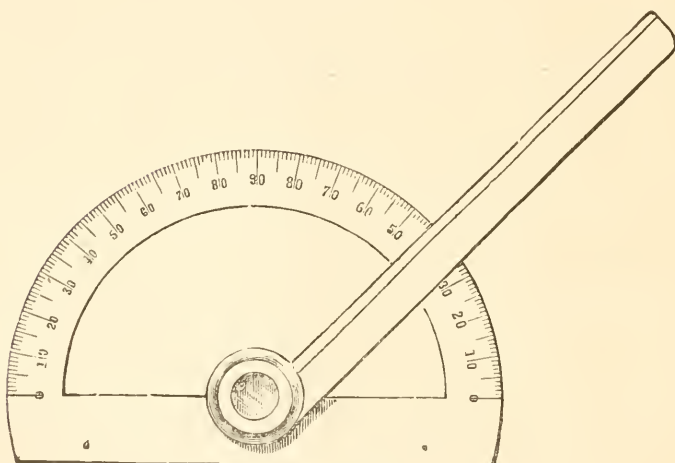
## HALF CIRCLE, PLA

No. 191.	German Silver Protractor, $\frac{1}{2}$ circle, $\frac{1}{2}$ degrees, inside centre 5 in.	. . .	\$3.00
192.	" " $\frac{1}{2}$ " $\frac{1}{2}$ " " 6 "	. . .	4.00

No. 193.	German Silver Protractor,	$\frac{1}{2}$ circle,	$\frac{1}{2}$ degrees,	inside centre	7 in.	.	\$ 5.00
194.	"	"	$\frac{1}{2}$ "	$\frac{1}{4}$ "	" 8 "	.	6.00
195.	"	"	$\frac{1}{2}$ "	$\frac{1}{4}$ "	" 10 "	.	7.50

## WHOLE CIRCLE, PLAIN.

No. 196.	German Silver Protractor, whole circle,	$\frac{1}{2}$ degrees,	6 inches	.	.	\$7.50
197.	"	"	" $\frac{1}{4}$ "	8 "	.	10.00
198.	"	"	" $\frac{1}{4}$ "	10 "	.	13.00



No. 199.

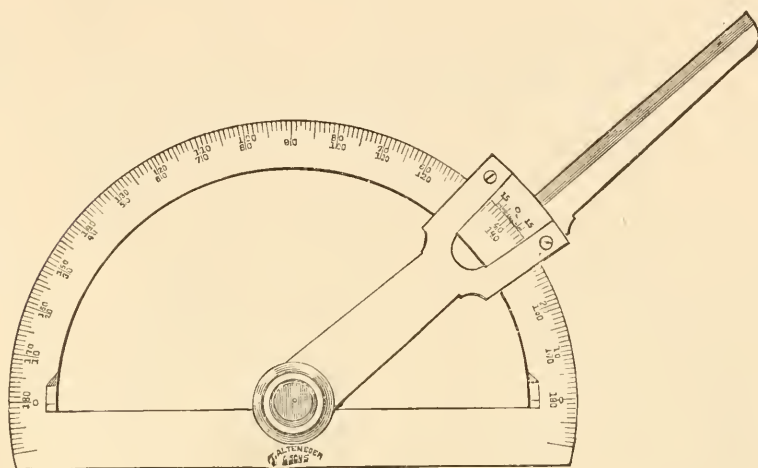
## HALF CIRCLE, WITH ARM AND HORN CENTRE.

No. 199.	German Silver Protractor,	$\frac{1}{2}$ circle,	$\frac{1}{2}$ degrees,	5 inches diameter	.	\$6.50
200.	"	"	$\frac{1}{2}$ "	$\frac{1}{2}$ " 6 "	.	7.50
201.	"	"	$\frac{1}{2}$ "	$\frac{1}{2}$ " 7 "	.	9.00
202.	"	"	$\frac{1}{2}$ "	$\frac{1}{4}$ " 8 "	.	11.00

## WHOLE CIRCLE, WITH ARM AND HORN CENTRE.

No. 199a.	German Silver Protractor, whole circle,	$\frac{1}{2}$ degrees,	5 in. diameter	.	\$10.00
200a.	"	"	" $\frac{1}{2}$ " 6 "	.	12.00
201a.	"	"	" $\frac{1}{4}$ " 7 "	.	14.00
202a.	"	"	" $\frac{1}{4}$ " 8 "	.	16.00

Copyright, 1892.



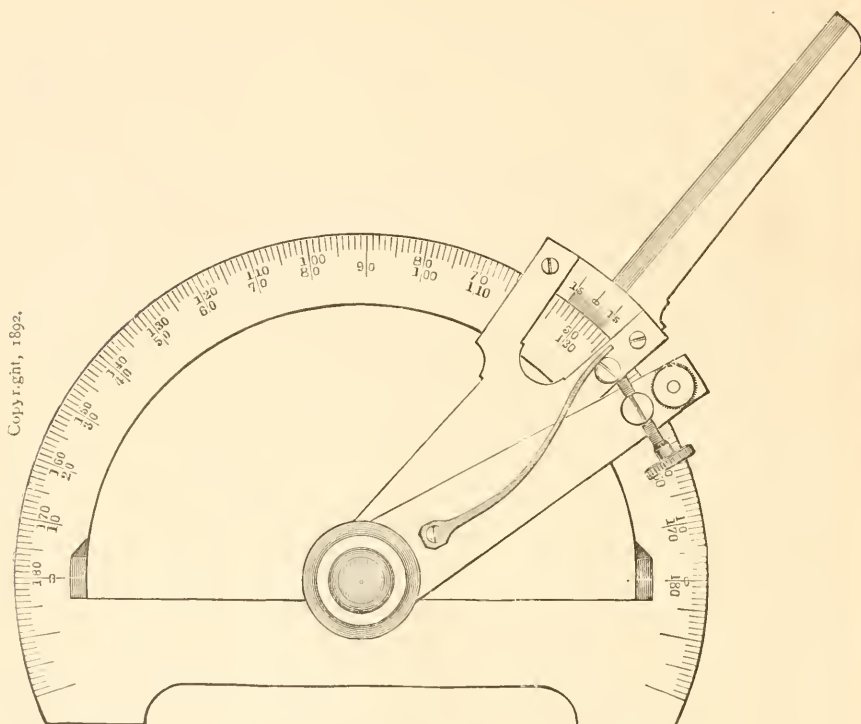
No. 203.

## HALF CIRCLE, WITH ARM AND VERNIER.

No. 203.	German Silver Protractor, $\frac{1}{2}$ circle, $\frac{1}{2}$ degrees, reading to 3 minutes, 5 inches diameter . . . . .	\$ 9.00
204.	German Silver Protractor, $\frac{1}{2}$ circle, $\frac{1}{2}$ degrees, reading to 3 minutes, 6 inches diameter . . . . .	11.00
205.	German Silver Protractor, $\frac{1}{2}$ circle, $\frac{1}{4}$ degrees, reading to 1 minute, 7 inches diameter . . . . .	12.00
206.	German Silver Protractor, $\frac{1}{2}$ circle, $\frac{1}{4}$ degrees, reading to 1 minute, 8 inches diameter . . . . .	14.00
207.	German Silver Protractor, $\frac{1}{2}$ circle, $\frac{1}{4}$ degrees, reading to 1 minute, 10 inches diameter . . . . .	17.00

## WHOLE CIRCLE, WITH ARM AND VERNIER.

No. 203a.	German Silver Protractor, whole circle, $\frac{1}{2}$ degrees, reading to 3 minutes, 5 inches diameter . . . . .	\$14.00
204a.	German Silver Protractor, whole circle, $\frac{1}{2}$ degrees, reading to 3 minutes, 6 inches diameter . . . . .	15.00
206a.	German Silver Protractor, whole circle, $\frac{1}{4}$ degrees, reading to 1 minute, 8 inches diameter . . . . .	16.00
207a.	German Silver Protractor, whole circle, $\frac{1}{4}$ degrees, reading to 1 minute, 10 inches diameter . . . . .	19.00



No. 20S.

IMPROVED, WITH ARM, VERNIER AND MICROMETER ADJUSTMENT, HALF CIRCLE.

No. 20S.	Improved Protractor,	$\frac{1}{2}$ circle,	$\frac{1}{4}$ degrees,	reading to 1 minute,	7 inch	\$20.00
209.	"	$\frac{1}{2}$ "	$\frac{1}{4}$ "	" 1 "	8 "	22.00
210.	"	$\frac{1}{2}$ "	$\frac{1}{4}$ "	" 1 "	10 "	25.00

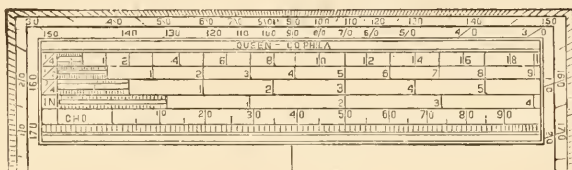
WHOLE CIRCLE.

No. 20Sa.	Improved Protractor,	whole circle,	$\frac{1}{4}$ degrees,	reading to 1 minute,	7 inch	\$23.00
209a.	Improved Protractor,	whole circle,	$\frac{1}{4}$ degrees,	reading to 1 minute,	8 inch	25.00
210a.	Improved Protractor,	whole circle,	$\frac{1}{4}$ degrees,	reading to 1 minute,	10 inch	28.00

Walnut Boxes furnished for Protractors if desired.

## IVORY SCALES AND PROTRACTORS.

- No. 212. Sector, 6 inches, opens to 12 inches . . . . . \$2.25  
 213. Scale, 6 inches long, same as in School Cases of Instruments . . . . . .75



No. 214.

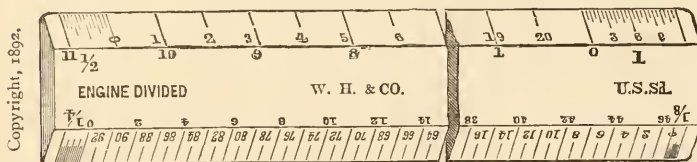
- No. 214. Square Protractor, 6 inches long,  $1\frac{3}{4}$  inches wide, whole degrees, with 6 Scales of equal parts, 4 Scales of Feet and Inches, 2 Scales of Chords and Diagonal Scale . . . . . \$1.50  
 215. Square Protractor, 6 inches long,  $1\frac{3}{4}$  inches wide, whole degrees, with 6 Scales of equal parts, 8 Scales of Feet and Inches, 2 Scales of Chords and Diagonal Scale . . . . . 3.00  
 216. Square Protractor, 6 inches long, 2 inches wide, whole degrees, with 8 Scales of equal parts, 10 Scales of Feet and Inches, 2 Scales of Chords, Diagonal Scale, and Line of 40 on lower edge . . . . . 3.25  
 217. Square Protractor, same as No. 215, but in half degrees . . . . . 4.00

## BOXWOOD PROTRACTORS AND SCALES:

- No. 218. Square Protractor, 6 inches long,  $1\frac{3}{4}$  inches wide, whole degrees, with 6 Scales of equal parts, 4 Scales of Feet and Inches, 2 Scales of Chords, and Diagonal Scale . . . . . \$ .50  
 219. Scale, 6 inches long, same as in School Cases of Instruments . . . . . .20

## FLAT BOXWOOD SCALES.

ENGINE DIVIDED, U. S. STANDARD.



No. 220.

- No. 220. 6 inches long, bevelled on one side, divided  $\frac{1}{8}$ ,  $\frac{1}{4}$ ,  $\frac{1}{2}$  and 1 inch to the foot, each . . . . . \$ .75  
 12 inches long, bevelled on one side, divided  $\frac{1}{8}$ ,  $\frac{1}{4}$ ,  $\frac{1}{2}$  and 1 inch to the foot, each . . . . . 1.25  
 24 inches long, bevelled on one side, divided  $\frac{1}{8}$ ,  $\frac{1}{4}$ ,  $\frac{1}{2}$  and 1 inch to the foot, each . . . . . 2.25  
 6 inches long, bevelled on one side, divided  $\frac{3}{8}$ ,  $\frac{3}{4}$ ,  $1\frac{1}{2}$  and 3 inches to the foot, each . . . . . .75  
 12 inches long, bevelled on one side, divided  $\frac{3}{8}$ ,  $\frac{3}{4}$ ,  $1\frac{1}{2}$  and 3 inches to the foot, each . . . . . 1.25  
 24 inches long, bevelled on one side, divided  $\frac{3}{8}$ ,  $\frac{3}{4}$ ,  $1\frac{1}{2}$  and 3 inches to the foot, each . . . . . 2.25

No. 220.	12 inches long, bevelled on one side, divided $\frac{1}{8}$ and $\frac{1}{4}$ inches to the foot, each	\$ 1.25
	6 inches long, bevelled on both sides, divided $\frac{1}{8}$ , $\frac{1}{4}$ , $\frac{1}{2}$ , 1, $\frac{3}{8}$ , $\frac{3}{4}$ , 1 $\frac{1}{2}$ , and 3 inches to the foot, each	1.25
	12 inches long, bevelled on both sides, divided $\frac{1}{8}$ , $\frac{1}{4}$ , $\frac{1}{2}$ , 1, $\frac{3}{8}$ , $\frac{3}{4}$ , 1 $\frac{1}{2}$ and 3 inches to the foot, each	1.75
	24 inches long, bevelled on both sides, divided $\frac{1}{8}$ , $\frac{1}{4}$ , $\frac{1}{2}$ , 1, $\frac{3}{8}$ , $\frac{3}{4}$ , 1 $\frac{1}{2}$ and 3 inches to the foot, each	3.00
221.	6 in. long, bevelled on one side, variously graduated for engineers	.75
	12 " " " " " "	1.25
	6 " " both sides " "	1.25
	12 " " " " " "	1.75
	12 " " one side " " for architects	.75

Offset and Metric Scale furnished to order.

## TRIANGULAR METALLIC SCALES.



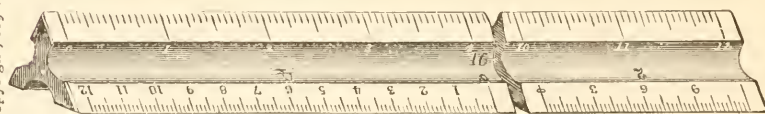
No. 222.	Scale, 12 inches long, graduated $\frac{3}{32}$ , $\frac{3}{16}$ , $\frac{1}{8}$ , $\frac{1}{4}$ , $\frac{3}{8}$ , $\frac{1}{2}$ , $\frac{3}{4}$ , 1, $1\frac{1}{2}$ , 3 inches and 16ths to the foot	\$3.00
222b.	Scale, 12 inches long, graduated same as No. 226 or No. 229	3.00

TRIANGULAR BOXWOOD SCALES.

No. 223.	Scale, 24 inches long, graduated same as No. 222 . . . . .	\$5.00
224.	Same as No. 222, 12 inches long . . . . .	2.00
225.	Same as No. 222, 6 inches long . . . . .	1.50
226.	Chain Scale, 24 inches long, graduated 10, 20, 30, 40, 50, 60 parts per inch . . . . .	5.00
227.	Same as No. 226, 12 inches long . . . . .	2.00
228.	Same as No. 226, 6 inches long . . . . .	1.50
229.	Chain Scale, 12 inches long, graduated 20, 30, 40, 50, 60, 80 parts per inch . . . . .	2.00
229a.	Decimal Scale, 12 inches long, graduated 100, 200, 300, 400, 500, 600 parts per foot . . . . .	2.00

BOXWOOD SCALES WITH WHITE EDGES.

Copyright, 1802.



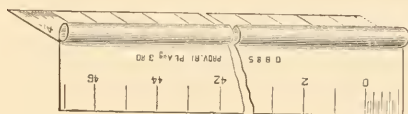
The body of the scale is made of well-seasoned boxwood, and the edges of dull white celluloid, fastened to the wood. The graduations and figures are blackened, showing black lines on a white ground. They meet with favor among draftsmen, as they tire the eyes less than any other scale made. Shapes and graduations like Nos. 220 to 229 inclusive.

6 inches, single bevel . . .	\$ .90	12 inches, double bevel . . .	\$2.25
12 " " . . .	1.40	6 " triangular . . .	2.25
24 " " . . .	3.00	12 " " . . .	3.25
6 " double bevel . . .	1.50		

## SPECIAL SCALES.

Many draftsmen have their scales made to order to suit their methods of work. We are prepared to make any desired special scales, in which case it is advisable to furnish sketch showing plan of graduations and figuring desired.

## IMPROVED SCALES FOR DRAFTSMEN.



Though designed more particularly for draftsmen, the form of these Scales makes them very convenient for many other purposes. These Scales are made of steel, nickel plated, 12 inch scale weighs but  $2\frac{1}{2}$  ozs. Each Scale has but one kind of graduation, and the same on both sides, which relieves the draftsman from the constant care and loss of time required to avoid using the wrong graduation, when there are several kinds on the scale.

## LIST OF SCALES.

## FOR ARCHITECTS.

No. 229 $\frac{1}{2}$ . 12 Inches Long.			No. 8 Scale 6 Inches Long. 222c.		
No. 1	Scale	3 in. = 1 foot.	No. 8	Scale	$\frac{1}{2}$ in. = 1 foot.
2	"	$1\frac{1}{2}$ " = 1 "	9	"	$\frac{1}{4}$ " = 1 "
3	"	1 " = 1 "	10	"	$\frac{3}{8}$ " = 1 "
4	"	$\frac{3}{4}$ " = 1 "	11	"	$\frac{1}{8}$ " = 1 "
5	"	$\frac{1}{2}$ " = 1 "	12	"	$\frac{3}{32}$ " = 1 "

## FOR ENGINEERS.

No. 13 12 Inches Long.			No. 19 Decimal Feet. 222d.		
No. 13		20ths of an inch.	No. 19		1-200th of a foot.
14		40ths "	20		1-250th "
15		50ths "	21		1-400th "
16		60ths "	22		1-500th "
17		80ths "	23		1-800th "
18		100ths "	24		1-1000th "

## MISCELLANEOUS.

No. 25, 12 inches long, graduated on one side $\frac{1}{16}$ inch, other side $\frac{1}{32}$ inch.	
26, 12 " " both sides to $\frac{1}{100}$ inch.	
27, 6 " " on one side $\frac{1}{16}$ inch, other side $\frac{1}{32}$ inch.	
28, 6 " " both sides to $\frac{1}{100}$ inch.	
30, 12 " " to 32nds, $\frac{1}{2}$ inch = 1 inch.	

Price, 12 inches, \$1.25; 6 inches, \$1.00. Various other graduations to order.

## SCHOOL RULES.

No. 230. Boxwood, bevelled edge, 8ths and 16ths of inches, $\frac{3}{4}$ inch wide, 12 inches long	\$ .10
231. Boxwood, bevelled edges, 10ths and 16ths of inches, $\frac{3}{4}$ inch wide, 12 inches long	.15

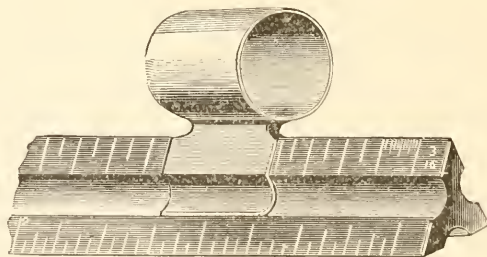
## PAPER SCALES.

- No. 232. Paper Scale, printed on Card-Paper,  $1\frac{1}{4}$  inch wide, 12 inches long, graduated on one edge inches and 10ths, and the other feet and 100ths . . . . . \$ .10
233. Paper Scale, same as No. 232, one edge 20 parts to the inch, the other edge 40 . . . . . .10
234. Paper Scale, same as No. 233, one edge inches and 16ths, the other edge inches and 48ths . . . . . .10
235. Paper Scales, printed on Card-Paper, 19 inches long, for Architects and Engineers, in sets of 6 Scales, per set . . . . . 1.00  
 Series A contains 6 Scales, one each, divided to  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$ , 1,  $1\frac{1}{2}$ , and 3 inches to the foot.  
 Series B contains 6 Scales, one each, divided to 3-32,  $\frac{1}{8}$ , 3-16, 5-16,  $\frac{3}{8}$ , and  $\frac{7}{8}$  inch to the foot.  
 Series C contains 6 Scales, one each, divided to 10, 20, 30, 40, 50, and 60 parts to the inch.
236. Single Scale, of any of the above series, A, B, C—each scale . . . . . .20
237. Paper Scales, same as No. 235, divided either to  $\frac{5}{8}$ ,  $1\frac{1}{8}$ ,  $1\frac{1}{4}$ , or  $1\frac{3}{8}$  inches to the foot, each . . . . . .20

The advantages of these Scales are; they expand and contract nearly the same as Drawing Paper, do not soil the work, and distances can be set off from them without the use of Dividers.

We manufacture to order Scales to any divisions, in Ivory, Boxwood, Whitewood or Rubber.

## TRIANGULAR SCALE GUARD.

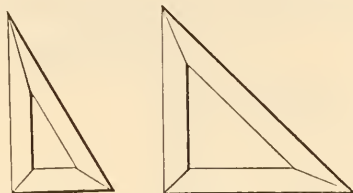


- No. 238. The Triangular Scale Guard is a very useful attachment to the Triangular Scale, to obviate the liability to error, and the loss of time caused by the necessity of a careful examination of the Scale each time it is used. . . . . each \$ .25

## STANDARD STEEL RULES.

- No. 239. Steel Rule, graduated to inches, 8, 10, 12, 16, 20, 24, 32, 48, 50, 64, and 100 parts to the inch,
- |        |        |       |       |       |       |
|--------|--------|-------|-------|-------|-------|
| 24 in. | 12 in. | 9 in. | 6 in. | 4 in. | 3 in. |
| \$4.00 | 2.00   | 1.50  | 1.00  | .75   | .50   |
- No. 240. Square Steel Rule, graduated to 8, 16, 32, 64, and 100 Parts to the inch,
- |        |       |       |
|--------|-------|-------|
| 3 in.  | 4 in. | 6 in. |
| \$ .50 | .75   | 1 00  |

## WOOD TRIANGLES.



No. 241. Pearwood or Cherry Triangles, Jointed, 30x60 degrees.				
7 in.	9 in.	11 in.	14 in.	17 in.
\$ .20	.25	.30	.40	.50
242. Pearwood or Cherry Triangles, Jointed, 45 degrees.				
5 in.	7 in.	9 in.	11 in.	14 in.
\$ .20	.25	.30	.40	.50
243. Ash, Maple Lined, Jointed, 30x60 degrees.				
7 in.	9 in.	11 in.	14 in.	17 in.
\$ .35	.45	.55	.90	1.10
244. Ash, Maple Lined, Jointed, 45 degrees.				
5 in.	7 in.	9 in.	11 in.	14 in.
\$ .35	.45	.55	.80	1.00

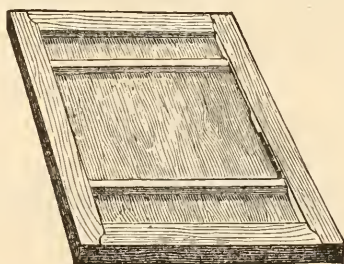
## DRAWING BOARDS.

## PLAIN DRAWING BOARDS.

No. 245.		(KILN DRIED.)	
Double Elephant, 28 x 41 inches,	\$2 00	Half Imperial, 17 x 23 inches,	\$ .90
Imperial, 23 x 31 "	1.25	Quarto Imperial, 11½ x 16½ ins.	.60
Royal, 19 x 25 "	1.00		

Special Sizes and Thin Drawing Boards furnished to order.

## PANEL DRAWING BOARDS.



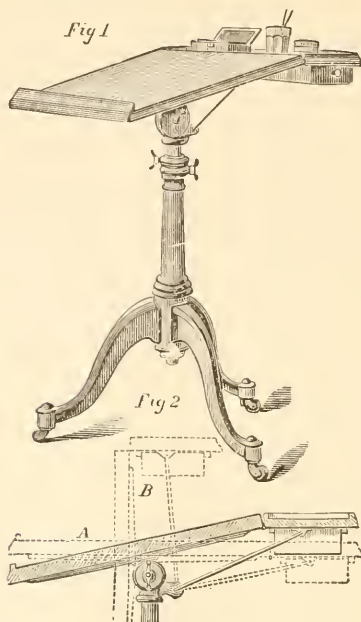
No. 246.

The cut shows back of Board, and crossbars by which panel (over which the paper is stretched) is held in position.

4to Imperial, 11 x 16 inches	\$1.50	Imperial, 22 x 30 inches	\$2.25
Half " 16 x 22 "	1.75		

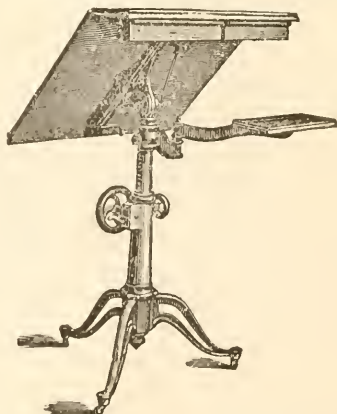
The above boards are made of thoroughly seasoned stock; frames of hard wood, and panels of pine.

## DRAWING TABLES.

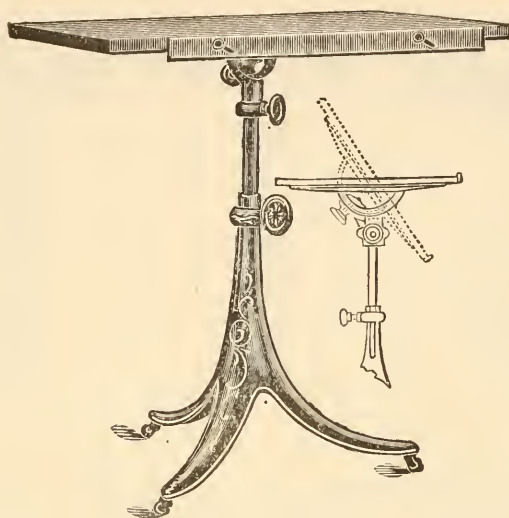


No. 247.

- |    |   |         |
|----|---|---------|
| A. | Suitable for School-rooms, Shops, etc., plain ash top, 22 x 24 inches, without Instrument Shelf and Drawers   | \$ 8.00 |
| B. | Same as A, with Instrument Shelf, 7 x 24 inches - - - -   | 9.00    |
| C. | Black Walnut Top, 22 x 26 inches, otherwise like B - - - -  | 10.00   |
| D. | Suitable for Counting-rooms, Architects' offices, etc., black walnut top, 22 x 26 inches; Instrument Shelf 7 x 26 in.; two Instrument Drawers, mounted on castors, neatly painted - - - - | 12.00   |
| E. | Same as D, selected walnut, top polished, castings enamelled and ornamented; suitable for home use - - - -  | 15.00   |



- |    |  |         |
|----|--|---------|
| F. | Artist's Drawing Table, ash or oak top, 22 x 26 inches, folding arm, with plain shelf and top shelf with two drawers - - - - | \$17.00 |
|----|--|---------|



G. Ash top, 20 x 30 inches, Japanned castings - - - - - \$6 50

## STRAIGHT EDGES.

No. 249. Whitewood, bevelled edge, thick.

12 in.	18 in.	24 in.	30 in.	36 in.	42 in.	48 in.	60 in.	72 in.
\$ .15	.20	.25	.30	.40	.50	.60	.80	1.00

No. 250. Mahogany, Ebony lined, bevelled edge, thin.

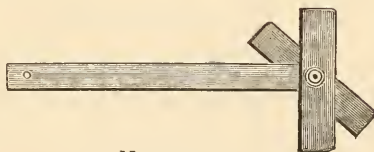
24 in.	30 in.	36 in.	42 in.	48 in.	54 in.
\$ .55	.70	1.00	1.25	1.60	2.00

No. 251. Steel, 24 in., \$1.50; 30 in., \$2.25; 36 in., \$3.00; 42 in., \$4.00; 48 in., \$6.00; 60 in., \$8.00.

## T SQUARES.



No. 252.



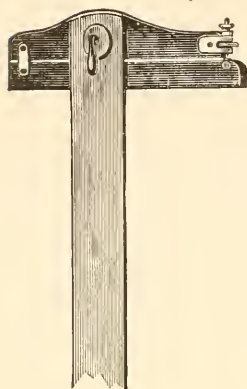
No. 253.

No. 252. Pearwood T Square, Fixed Head.

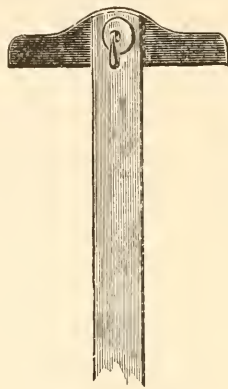
15 in.	18 in.	21 in.	24 in.	27 in.	30 in.	36 in.	42 in.	48 in.	60 in.	72 in.
\$ .35	.40	.45	.50	.55	.60	.70	.80	1.00	1.50	2.00

No. 253. Pearwood T Square, Shifting Head.

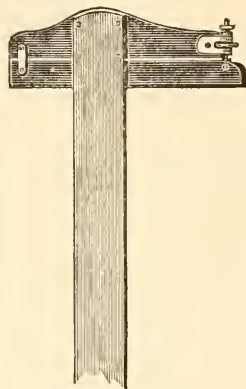
21 in.	24 in.	27 in.	30 in.	36 in.	42 in.	48 in.	72 in.
\$ 1.00	1.10	1.15	1.20	1.35	1.50	1.75	2.50



No. 1.



No. 2.



No. 3.

No. 254. T Squares with Deane's Patent Swivel and Adjustment. Nickel Fittings.

A. Maple Blade, Walnut Curved Head, Shellac Finish.

	30 inches.	36 inches.	42 inches.	48 inches.	54 inches.	60 inches.
No. 1.	\$2.10	\$2.25	\$2.35	\$2.50	\$2.55	\$3.00
2.	1.75	1.85	2.00	2.15	2.35	2.75
3.	1.60	1.70	1.75	2.00	2.20	2.50

B. Mahogany, Ebony Lined, Shellac Finish.

	30 inches.	36 inches.	42 inches.	48 inches.	54 inches.	60 inches.
No. 1.	\$2.45	\$2.60	\$2.80	\$3.00	\$3.50	\$3.75
2.	2.10	2.25	2.50	2.75	3.00	3.50
3.	2.00	2.10	2.30	2.50	2.75	3.25

C. Mahogany, Amber Lined Blade, Ebony Lined Head, Shellac Finish.

	30 inches.	36 inches.	42 inches.	48 inches.	54 inches.	60 inches.
No. 1.	\$4.00	\$4.75	\$5.10	\$6.00	\$6.85	\$8.00
2.	3.75	4.20	4.75	5.50	6.50	7.75
3.	3.50	4.00	4.65	5.30	6.35	7.50

D. Protractor or Climax Square, Mahogany, Amber Lined.

	30 inches.	36 inches.	42 inches.
	\$6.50	\$7.25	\$8.50

A cheaper grade of goods, suitable for schools, also furnished to order. We should be pleased to quote prices at any time.

No. 255. Steel Blade nickeled, Cherry Head. 30 inches, \$4.00; 36 inches, \$4.67.

The blades are not simply riveted to the head, but are first riveted to a crossbar of steel, which is in turn fastened between the two pieces of cherry forming the head of the Square; in this way the blade is so firmly fastened to the head that it cannot become loosened.

## No. 256. Mahogany, Fixed Head.

Ebony Lined.

18 inches.	24 inches.	30 inches.	36 inches.	42 inches.	48 inches.	60 inches.
\$1.00	\$1.25	\$1.50	\$1.75	\$2.00	\$2.50	\$4.00

Amber Lined.

18 inches.	24 inches.	30 inches.	36 inches.	42 inches.	48 inches.	60 inches.
\$1.50	\$1.87	\$2.25	\$2.75	\$3.25	\$4.00	\$5.25

## No. 257. Mahogany, Shifting Head.

Ebony Lined.

24 inches.	30 inches.	36 inches.	42 inches.	48 inches.	60 inches.
\$2.25	\$2.50	\$2.75	\$3.00	\$3.50	\$5.00

Amber Lined.

24 inches.	30 inches.	36 inches.	42 inches.	48 inches.	60 inches.
\$2.75	\$3.25	\$3.75	\$4.25	\$5.00	\$6.25

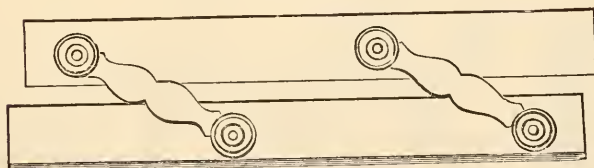
## IRREGULAR CURVES.



No. 258.

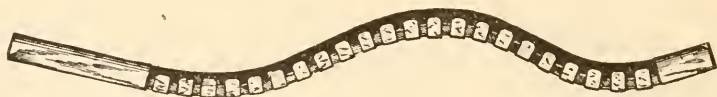
No. 258.	Pearwood Curves, Common, according to size	.	.	.	.	\$ .15 to .30
259.	" Fine,	.	.	.	.	.25 " .30
260.	Horn Curves, according to size	.	.	.	.	.60 " .75

## PARALLEL RULERS.



No. 264.

No. 261.	Parallel Rulers, Ebony, Brass Mounted, 6 inches long	.	.	.	\$ .25
262.	" " " 9 "	.	.	.	.50
263.	" " " 12 "	.	.	.	.75
264.	" " " 15 "	.	.	.	1.00
265.	" " " 18 "	.	.	.	1.25
266.	" " " 24 "	.	.	.	2.00
267.	" German Silver Mounted, 12 inches long	.	.	.	1.25



## DRAFTSMAN'S ADJUSTABLE CURVE RULERS.

280½. This tool is designed to supplement the well known French Curves, and will be found a most excellent and handy tool. The working edge is made flexible, with a certain amount of spring to it, and will always assume a uniform and perfect curve. It can be instantly adjusted, and retained to any form of curve, the retaining power being a strip of pure drawn lead, which is covered by sleeves, and slides between two ribbons of tempered steel.

The working edge is cylindrical in cross section, so that by slightly inclining the pen two or more parallel lines can be drawn without removing the ruler.

This tool is commended by leading architects and draftsmen, and meets a want long felt. It is well made in every part, and neatly finished in nickel plate.

Whole length of tool, 14½ inches.	Length of working edge, 10 inches	\$1.87
30 inch size,		\$2.87
24 " " cheaper grade		1.50
12 " " " " "		.87

## HARD RUBBER TRIANGLES.



NO. 281.



NO. 282.

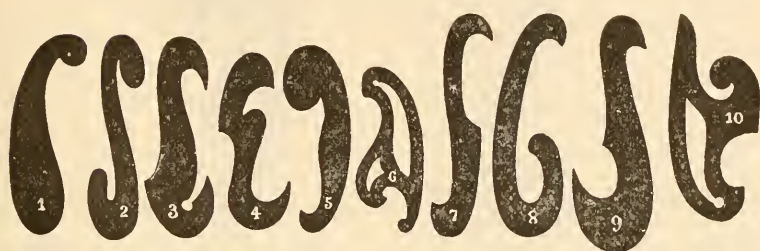
No. 281 Hard Rubber Triangles, 30 x 60 degrees.

4 inches long	\$ .25	11 inches long	\$ .75
5 " "	.30	12 " "	.90
6 " "	.35	13 " "	1.00
7 " "	.40	14 " "	1.25
8 " "	.50	15 " "	1.50
9 " "	.60	16 " "	1.75
10 " "	.65		

No. 282. Hard Rubber Triangles, 45 degrees.

4 inches long	\$ .35	11 inches long	\$1.25
5 " "	.40	12 " "	1.50
6 " "	.45	13 " "	1.75
7 " "	.55	14 " "	2.00
8 " "	.70	15 " "	2.25
9 " "	.80	16 " "	2.50
10 " "	1.00		

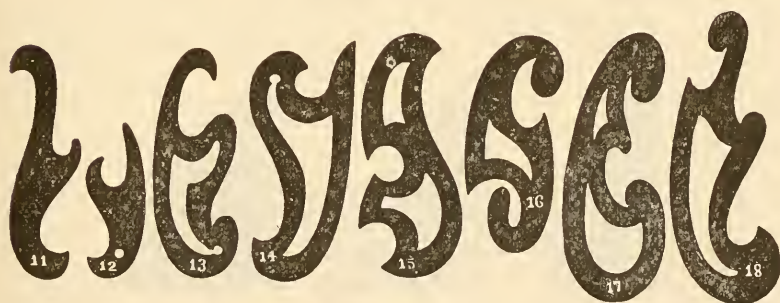
## HARD RUBBER CURVES.



No. 283. Hard Rubber Curves.

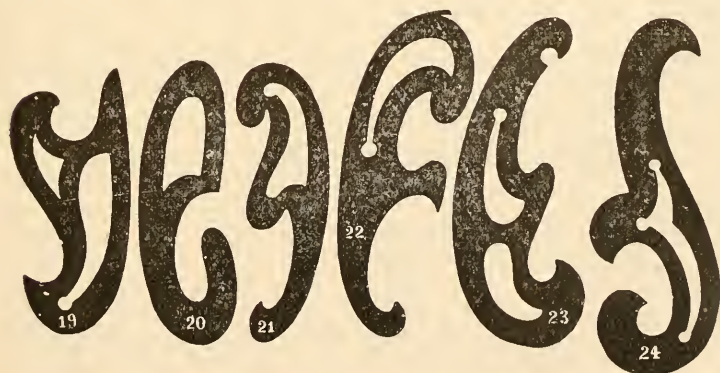
No. 1	.	.	.	.	.	\$ .30
2	.	.	.	.	.	.30
3	.	.	.	.	.	.35
4	.	.	.	.	.	.35
5	.	.	.	.	.	.35

No. 6	.	.	.	.	.	\$ .35
7	.	.	.	.	.	.40
8	.	.	.	.	.	.40
9	.	.	.	.	.	.40
10	.	.	.	.	.	.45



No. 11	.	.	.	.	.	\$ .40
12	.	.	.	.	.	.35
13	.	.	.	.	.	.50
14	.	.	.	.	.	.55

No. 15	.	.	.	.	.	\$ .50
16	.	.	.	.	.	.40
17	.	.	.	.	.	.55
18	.	.	.	.	.	.65

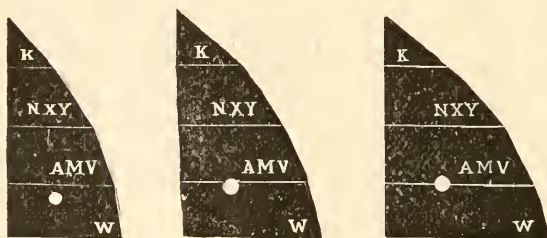


*For prices of Nos 19, 20, 21, 22, 23, 24, see next page*



No. 19	.	.	.	.	\$ .65	No. 22	.	.	.	.	\$ .65
20	.	.	.	.	.55	23	.	.	.	.	.90
21	.	.	.	.	.60	24	.	.	.	.	1.00
54	.	.	.	.	.55	67	.	.	.	.	.45

## HARD RUBBER LETTERING ANGLES.



No. 264. 3 in set, \$1.25 per set.

## RUBBER SPLINES.

No. 285.

12 in.	18 in.	24 in.	30 in.	36 in.	42 in.	48 in.	54 in.	60 in.
\$ .25	.30	.35	.40	.45	.50	.70	1.00	1.25
Weights for Splines, with Finger								each \$1.00

## TRANSPARENT AMBER ANGLES.

No. 286.

	3 in.	4 in.	5 in.	6 in.	7 in.	8 in.	9 in.	10 in.	
45°	\$0.30	.35	.45	.55	.65	.75	.95	1.10	each.
30°x60°	—	.25	.35	.40	.45	.55	.65	.75	“
	11 in.	12 in.	13 in.	14 in.	15 in.	16 in.	17 in.	18 in.	
45°	\$1.35	1.65	1.90	2.20	2.65	3.15	3.85	4.25	each.
30°x60°	.85	1.00	1.25	1.65	2.00	2.50	2.80	3.25	“

## TRANSPARENT AMBER IRREGULAR CURVES.

No. 287.

No.	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.	12.	
	\$ .40	.40	.45	.45	.45	.50	.50	.50	.55	.60	.55	.45	each.
	13.	14.	15.	16.	17.	18.	19.	20.	21.	22.	23.	24.	25.
	\$ .67	.75	.90	.90	1.00	1.00	1.00	1.00	1.00	1.10	1.20	1.20	1.80

## TRANSPARENT AMBER LETTERING TRIANGLES.

No. 288. 3 in set . . . . . per set, \$1.75

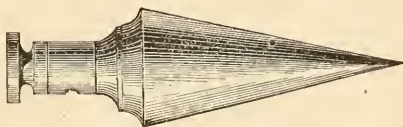
We are prepared to fill any orders for special angles, ship, railroad or engineer's curves, etc., at short notice.

## WOOD DIVIDERS.

No. 289. Wood Dividers, with Crayon Holder, for Blackboard drawing.

13 in.	16 in.	20 in.	24 in.	27 in.	30 in.	36 in.
\$1.00	1.25	1.50	1.75	2.00	2.25	2.50

## PLUMB BOBS.



No. 290.

No. 290.	Brass Plumb Bob, Steel Point, Screw Cap, 2 oz.	.	.	.	.	\$1.00
"	" " " " " 4 oz.	.	.	.	.	1.25
"	" " " " " 8 oz.	.	.	.	.	1.50
"	" " " " " 10 oz.	.	.	.	.	2.00
"	" " " " " 14 oz.	.	.	.	.	2.50
"	" " small " 1 oz.	.	.	.	.	.50

## TACK LIFTERS.

NICKEL PLATED.

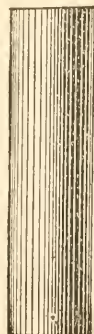
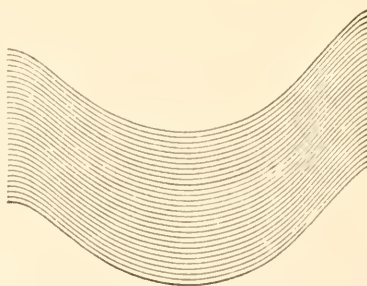
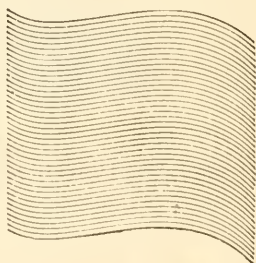
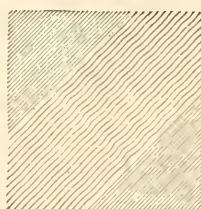
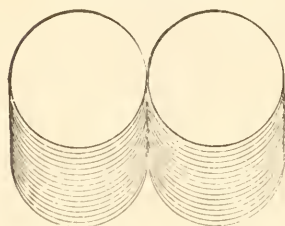
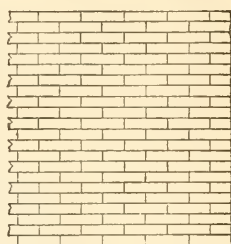
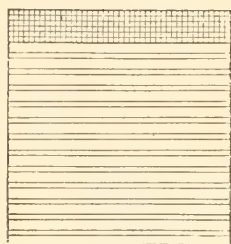
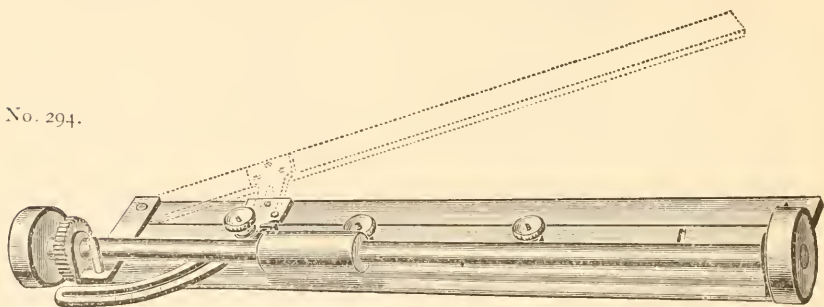
No. 291. For fastening or removing Thumb Tacks . . . . . \$ .25

## PADLOCKS.

No. 292.	Brass Padlocks for Sketch Boxes	.	.	.	.	.	.	\$ .30
293.	" " Desks	.	.	.	.	.	.	.90

## THE "UNIVERSAL" RULER AND SECTION LINER.

No. 294.

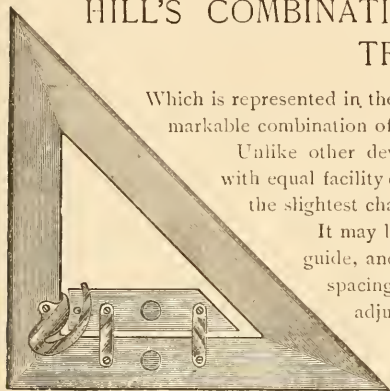


No. 294.	6 inch Ruler . . . . .	\$4.50
	8½ inch Ruler . . . . .	5.00

Larger sizes will be supplied to order. The cuts on the preceding page were drawn with this Ruler and illustrate a few of the many things which may be done with it.

No. 295.

## HILL'S COMBINATION SECTION-LINER AND TRIANGLE,



Which is represented in the cut about one-third its actual size, is a remarkable combination of ingenuity, utility, neatness, and simplicity.

Unlike other devices of a similar character, it may be used with equal facility either as a Section-Liner or Triangle, without the slightest change in its mechanism whatever.

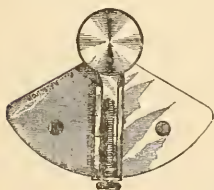
It may be used with or without a straight-edge as a guide, and can be instantly adjusted from one width of spacing to another by a single movement of the adjusting device.

It is accurate and positive in its movements, is easily and rapidly operated, and has two working edges.

PRICE, \$1.00.

No. 295A.

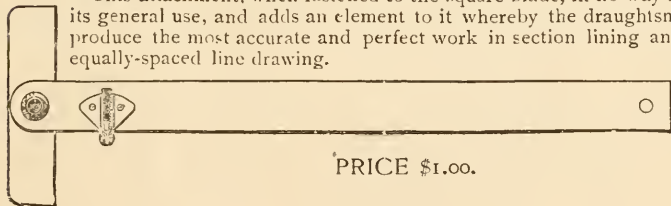
## THE STANDARD DRAWING SQUARE ATTACHMENT.



A parallel ruling and section lining attachment for drawing squares.

The simplicity of this attachment will at once commend it to the draughtsman. When it is once upon the square, it is always at hand and ready for use.

This attachment, when fastened to the square blade, in no way interferes with its general use, and adds an element to it whereby the draughtsman is able to produce the most accurate and perfect work in section lining and in parallel, equally-spaced line drawing.



PRICE \$1.00.

## CHESTERMAN'S METALLIC AND STEEL TAPE MEASURES.

NO. 296		METALLIC, IN BENT LEATHER CASE.						
24 feet long, divided 10ths or 12ths	.	.	.	.	.	.	.	each, \$1.80
33 " " " " " "	.	.	.	.	.	.	.	" 2.10
50 " " " " " "	.	.	.	.	.	.	.	" 2.50
66 " " " " " "	.	.	.	.	.	.	.	" 3.00
75 " " " " " "	.	.	.	.	.	.	.	" 3.30
100 " " " " " "	.	.	.	.	.	.	.	" 4.50

NO. 297		STEEL, IN BENT LEATHER CASE.						
25 feet long, divided 10ths or 12ths	.	.	.	.	.	.	.	each, \$5.00
33 " " " " " "	.	.	.	.	.	.	.	" 5.75
50 " " " " " "	.	.	.	.	.	.	.	" 7.00
66 " " " " " "	.	.	.	.	.	.	.	" 9.00
75 " " " " " "	.	.	.	.	.	.	.	" 11.00
100 " " " " " "	.	.	.	.	.	.	.	" 14.00

Any of Chesterman's Tape Measures furnished to order.

## RIVAL STEEL TAPE.

NO. 298		IN METAL CASE.						
25 feet . . . . .	\$3.25		75 feet . . . . .	.	.	.	.	\$5.25
50 feet . . . . .	4.00		100 feet . . . . .	.	.	.	.	6.75

## ENGINEERS' POCKET RULES.

No. 299.

These Pocket Rules are taking to a very great extent the place of the ordinary heavy and clumsy old style foot rules. They are made from two to eight feet long, are provided with folding joints, and being thinner and lighter than the ordinary Joint Rule, are much more convenient to handle, and also much more useful by reason of their greater length compared with their bulk. The wood of which they are made is prepared by a peculiar process, so that shrinkage is entirely prevented, and being machine divided, their accuracy may be fully relied on. Some patterns are provided with springs which hold the rule in a straight line when open, and require no attention whatever when folding it.

No. 1		Pocket Rule, 2 foot, 4 fold, div. $\frac{1}{16} \times \frac{1}{16}$ , with springs,						each, \$
2	"	"	4	"	8	"	" $\frac{1}{16} \times \frac{1}{16}$ , " " . . .	.40
3	"	"	6	"	12	"	" $\frac{1}{16} \times \frac{1}{16}$ , " " . . .	.75
4	"	"	8	"	16	"	" $\frac{1}{16} \times \frac{1}{16}$ , " " . . .	1.10
5	"	"	4	"	8	"	" $\frac{1}{16} \times \frac{1}{16}$ , " " . . .	1.45
6	"	"	4	"	8	"	" $\frac{1}{16} \times \frac{1}{16}$ , " " . . .	.75
7	"	"	4	"	8	"	" $\frac{1}{16} \times \frac{1}{16}$ , " " . . .	.50
8	"	"	4	"	8	"	" $\frac{1}{16} \times \frac{1}{16}$ , " " . . .	.25
8	"	"	4	"	8	"	" $\frac{1}{16} \times \frac{1}{16}$ , " " . . .	.35

# INDEX.

	PAGE.		PAGE.
Abraded Boards . . . . .	109	Cabinet Saucers . . . . .	57
Academy Boards . . . . .	16	Canvas . . . . .	12, 14
Academy Drawing Tablets . . . . .	120	Canvas, Tapestry . . . . .	55, 56
Adjustable Curve Ruler . . . . .	170	Canvas Boards . . . . .	15
Amadou . . . . .	66	Canvas on Frames . . . . .	10-13
Amber Enamel . . . . .	44, 82	Canvas Pliers . . . . .	15
Amber Varnish . . . . .	36	Canvas Tacks . . . . .	28
Angles, Rubber Lettering . . . . .	172	Cardboard, Black, Brown, etc. . . . .	110
Angles, Amber . . . . .	173	Carmin Paste . . . . .	9
Antique Green Paint . . . . .	80	Celluloid . . . . .	21
Art Books and Studies . . . . .	122-125	Chamois Skins . . . . .	66
Atomizers . . . . .	65	Charcoal . . . . .	64
Badger Blenders . . . . .	92	Claude Lorraine Glasses . . . . .	23
Banner Rods . . . . .	22	Cloth, Tracing . . . . .	112
Batonnets . . . . .	76	Cloth, Blue Print . . . . .	115
Blocks, Cross Section . . . . .	113	Cloth, Enamel . . . . .	115
Blocks, Oil Sketch . . . . .	23, 119	Colors, Cake . . . . .	40
Blocks, Water Color, Charcoal, Pen and Ink, and Pencil Sketch . . . . .	116-118	Colors, Cake and Half Cake, in Boxes . . . . .	47-49
Books on Alphabets . . . . .	123	Colors, China . . . . .	49-52
Books on Art . . . . .	122-123	Colors, Designers' . . . . .	42, 44
Books on China Painting . . . . .	53	Colors, Liquid . . . . .	44
Books on Lustra Painting . . . . .	82	Colors, Matt . . . . .	52
Books on Ornaments . . . . .	123	Colors, Moist . . . . .	37-39, 41, 43
Bottles, Oil . . . . .	28	Colors, Moist, in Boxes . . . . .	48
Boxes, Charcoal Sketching . . . . .	64	Colors, Moist, in Tubes . . . . .	41
Boxes, Empty China Color . . . . .	54	Colors, Tapestry . . . . .	55, 56
Boxes, Fitted China Color . . . . .	54	Convex Glasses . . . . .	78
Boxes, Empty Moist Color . . . . .	45, 46	Copper Plates . . . . .	79
Boxes, Empty Hf. Size Oil Sketch'g . . . . .	26	Crayons . . . . .	63
Boxes, Empty Tin Oil Sketching . . . . .	24-26	Crayon Holders . . . . .	66
Boxes, Fitted Tin Oil Sketching . . . . .	27	Crayon Sauce . . . . .	64
Boxes, Fitted China Color . . . . .	54	Crayons in Wood . . . . .	64, 70
Box, Palette Chalk . . . . .	67	Crayon Points and Holders . . . . .	64
Boards, Whatman's . . . . .	106	Crayon and Charcoal Papers . . . . .	107
Boards, Water Color, Mat . . . . .	110	Curves, Amber . . . . .	173
Bristol Boards . . . . .	109	Curves, Rubber . . . . .	171-172
Brocades . . . . .	82	Curves, Wood and Horn . . . . .	109
Bronze Glazing Varnish . . . . .	82	Diamond Dust . . . . .	84
Bronzes . . . . .	82	Dividers, Wood . . . . .	173
Bronzes, Water Color . . . . .	81	Drawing Boards . . . . .	165
Brushes, Bristle for Oil . . . . .	89, 91, 93	Drawing Books . . . . .	120
Brushes, Bristle Varnish . . . . .	92	Drawing Papers . . . . .	106-114
Brushes, Fitch and Sable, for Oil . . . . .	85, 88	Drawing Papers, Roll . . . . .	111
Brushes, Fitch and Camel's Hair . . . . .	104, 105	Drawing Tables . . . . .	166-167
Brushes, Varnish . . . . .	92	Erasing Fluid . . . . .	114
Brushes, for China Painting . . . . .	103-105	Easels . . . . .	31-34
Brushes, Harding's . . . . .	97	Easels, Picture and Placque . . . . .	22
Brushes, Sable, Camel's Hair and Water Color . . . . .	93-105	Ebonizing Preparation . . . . .	84
Brushes, Tapestry . . . . .	56	El Medio . . . . .	35
Brush Cases . . . . .	46	Erasers . . . . .	28
Brush Cleaners . . . . .	28	Etchers' Materials . . . . .	79
Brush Washers . . . . .	28	Etching Paper . . . . .	79
Burnishers . . . . .	83	Field Books . . . . .	120
		Fixatufs . . . . .	66

	PAGE.		PAGE.
Fixatif Apparatus . . . . .	65	Modelling Tools . . . . .	77, 78
Flitters . . . . .	82	Modelling Wax . . . . .	77
Foil, Copper . . . . .	83	Mottlers, Bear's Hair . . . . .	100
Foil and Foil Papers . . . . .	84	Mottlers, Camel's Hair . . . . .	100
Foil, Tin . . . . .	84	Mounting Boards . . . . .	110
Folios, Charcoal Sketching . . . . .	118	Mouth Glue . . . . .	66
Flocks and Frostings . . . . .	84	Mucilage . . . . .	44, 61
Gelatine Paper . . . . .	83	Nigrivorines . . . . .	76
Gilders' Dusters . . . . .	99	Note Books, Manila . . . . .	120
Glass Medium . . . . .	44	Oil, Gold Size . . . . .	84
Glass Slabs . . . . .	59	Oils for China Painting . . . . .	53
Glass Mullers . . . . .	60	Oils for Oil Painting . . . . .	35
Gold for China Painting . . . . .	52	Ox Hair Pencils . . . . .	101
Gold Paint and Gold Striping . . . . .	80, 81	Padlocks . . . . .	173
Gold Saucers and Shells . . . . .	81	Palette Cups . . . . .	28
Green's Prepared Tints . . . . .	107	Palettes, China . . . . .	57
Gum Water . . . . .	44	Palette Chalk Box . . . . .	67
Hand Books on Fine Arts . . . . .	122-125	Palettes, Wooden . . . . .	30
Hand Rests . . . . .	52	Panels, Aluminum . . . . .	19
Ink, Liquid Chinese . . . . .	62	Panels, Ebonized Paper . . . . .	16
Ink, Gold and Silver . . . . .	81	Panels, Cherry Wood . . . . .	16
Ink, American Drawing . . . . .	61	Panels, Canvas . . . . .	17
Ink, India . . . . .	62, 63	Panels, Gilt Bevel, Cloth . . . . .	18
Ink, Lithographic . . . . .	63	Panels, Bevelled Glass . . . . .	17
Ink Pencils . . . . .	64	Panels, Porcelain . . . . .	18
Instruments, Alteneder's . . . . .	126-132	Paper, Antiquarian . . . . .	106
Instruments, Brass . . . . .	153-154	Paper, Autographic . . . . .	108
Instruments, Brass, in Cases . . . . .	154-156	Paper, Chagrine . . . . .	111
Instruments, German Silver . . . . .	144-146, 153	Paper, Charcoal . . . . .	107
Instruments, Ger. Sil., extra fine . . . . .	149, 150	Paper, Cloth Backed . . . . .	112
Instruments, German Silver, extra fine, in Cases . . . . .	151-153	Paper, Crayon . . . . .	107
Instruments, Ger. Sil., in Cases . . . . .	147, 148	Paper, Creswick . . . . .	107
Instruments, Swiss . . . . .	138-144	Paper, Cross Section . . . . .	113
Instruments, W. H. & Co.'s . . . . .	133, 137	Paper, Detail . . . . .	110
Italian Chalk . . . . .	63	Paper, Duplex . . . . .	111
Knives, Gilders' . . . . .	29	Paper, Eggshell . . . . .	111
Knives, Palette . . . . .	29	Paper, English Metallic . . . . .	108
Leaf, Dutch . . . . .	83	Paper, Etching . . . . .	79, 108
Leaf, Gold . . . . .	83	Paper, Ferro Prussiate . . . . .	114, 115
Leaf, Imitation Gold . . . . .	83	Paper Fasteners . . . . .	72
Leaf, Nickel . . . . .	83	Paper, Folio . . . . .	108
Leaf, Silver . . . . .	83	Paper, German . . . . .	107
Leaf, Variegated . . . . .	83	Paper, Gilt and Silver . . . . .	84
Liquid, Special . . . . .	66	Paper, Green's Tints . . . . .	107
Liquid, Mixing for Bronze . . . . .	82	Paper, Harding's . . . . .	106
Manikins . . . . .	21	Paper, Impression . . . . .	109
Mahl Sticks . . . . .	31	Paper, India Proof . . . . .	108
Materials for Lustra Painting . . . . .	82	Paper, Le Roi . . . . .	110
Mediums, Water Color . . . . .	44	Paper, Manila . . . . .	109
Medium, Roberson's . . . . .	9, 36	Paper, Metallic . . . . .	108
Metal Placques . . . . .	18	Paper, Mounted . . . . .	112
Mill Boards . . . . .	16	Paper, Oil Sketching . . . . .	15
Mirrors . . . . .	21	Paper, Pebble . . . . .	110
Mixtion, Silk . . . . .	36, 82	Paper, Profile . . . . .	113
		Paper, Roll . . . . .	111
		Paper, Torchon . . . . .	107
		Paper, Tracing . . . . .	112
		Paper, Weston's . . . . .	108

	PAGE.		PAGE.
Paper, Whatman's . . . . .	106, 111	Sketching Seats . . . . .	35
Paste, Higgins . . . . .	61	Sketching Seat and Easel . . . . .	33
Pastel Fixatif . . . . .	69	Slabs, China . . . . .	52, 58
Pastel Paper and Board . . . . .	109	Slabs, Glass . . . . .	59
Pastels and Pastel Compound . . . . .	67, 68, 69	Slabs, Ink and Color . . . . .	57, 59
Pearl . . . . .	84	Slants, Divided . . . . .	58
Pencils . . . . .	73, 74, 75	Slant and Basin . . . . .	59
Pencil Sticks . . . . .	52	Smutch and Rag Pans . . . . .	66
Pentagraphs . . . . .	72	Spirits Turpentine . . . . .	35
Pens, Steel . . . . .	71	Split Quills, Camel's Hair . . . . .	99
Photographic Crayons . . . . .	67	Sponges . . . . .	66
Photo Holders . . . . .	17	Screens, Plate Glass . . . . .	17
Picture Framing . . . . .	125	Staffs, Umbrella . . . . .	34
Placques, Aluminum . . . . .	19	Standard Drawing Sq. Attachment . . . . .	175
Placques, Ebonized . . . . .	20	Stipplers, Fitch . . . . .	105
Plaque Hangers . . . . .	20	Straight Edges . . . . .	167
Placques, Metal . . . . .	18	Stretchers . . . . .	11
Placques, Paper . . . . .	20	Stretcher Keys . . . . .	14
Placques, Porcelain . . . . .	19	Studies . . . . .	125
Placques, Wooden . . . . .	17	Stumps . . . . .	70, 71
Plates, Wooden . . . . .	17	Tambourines . . . . .	21
Plumb Bobs . . . . .	173	Tapes, Chesterman's . . . . .	176
Porcelains, thin . . . . .	18	T Squares . . . . .	167-169
Portfolios . . . . .	121	Tack Lifters . . . . .	173
Portfolios, Sketching . . . . .	118	Thumb Tacks . . . . .	72
Print Frames and Bath Trays . . . . .	115	Tiles, Square, Divided . . . . .	58
Protractors . . . . .	156-161	Tiles, China . . . . .	59
Reading Glasses . . . . .	60	Tinting Saucers . . . . .	59
Reducing Glasses . . . . .	60	Triangles, Amber . . . . .	172
Round Slant and Basin . . . . .	59	Triangles, Rubber . . . . .	170
Rubber . . . . .	76	Triangles, Wood . . . . .	165
Rulers, Parallel . . . . .	169	Tube Colors, American Oil . . . . .	5
Rules, School . . . . .	163	Tube Colors, French . . . . .	9
Rules, Steel . . . . .	164	Tube Colors, German . . . . .	7, 8
Rules, Engineers' Pocket . . . . .	176	Tube Colors, Moist . . . . .	41
Sand Blocks . . . . .	77	Tube Colors, Briedbach's . . . . .	9
Scale Guard . . . . .	164	Tube Colors, W. H. & Co., Oil . . . . .	5
Scales, Boxwood and Triangular . . . . .	161, 162	Tube Colors, W. & N., Oil . . . . .	6
Scales, Improved . . . . .	163	Umbrellas, Sketching . . . . .	34
Scales, Ivory . . . . .	161	Umbrella Staffs . . . . .	34
Scales, Paper . . . . .	164	Varnishes . . . . .	36
Scrapers . . . . .	28	Water Bottles and Cups . . . . .	47
Section Liners . . . . .	174, 175	Water Color Boards . . . . .	110
Siccative . . . . .	36	Water Colors in Fitted Boxes . . . . .	47-49
Silver Paint . . . . .	80	Water Glasses . . . . .	60
Silver Saucers and Shells . . . . .	81	Webster's Chalk Eraser . . . . .	76
Sketch Books . . . . .	119, 120		
Sketch Blocks . . . . .	116, 117		
Sketching Folios . . . . .	118		

WADSWORTH, HOWLAND & Co.

(INCORPORATED)

Manufacturers of

**Fine Colors and Varnishes**

PAINTERS' SUPPLIES

AND

ARTISTS' MATERIALS

82 and 84 Washington and 46 Friend Streets,

AND

Grundmann Studios, Clarendon St.

BOSTON, MASS.

---

Factories : Malden, Mass.

Branch Houses { Amesbury, Mass.  
Springfield, "  
Chicago, Ill.